

U&Ic

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UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

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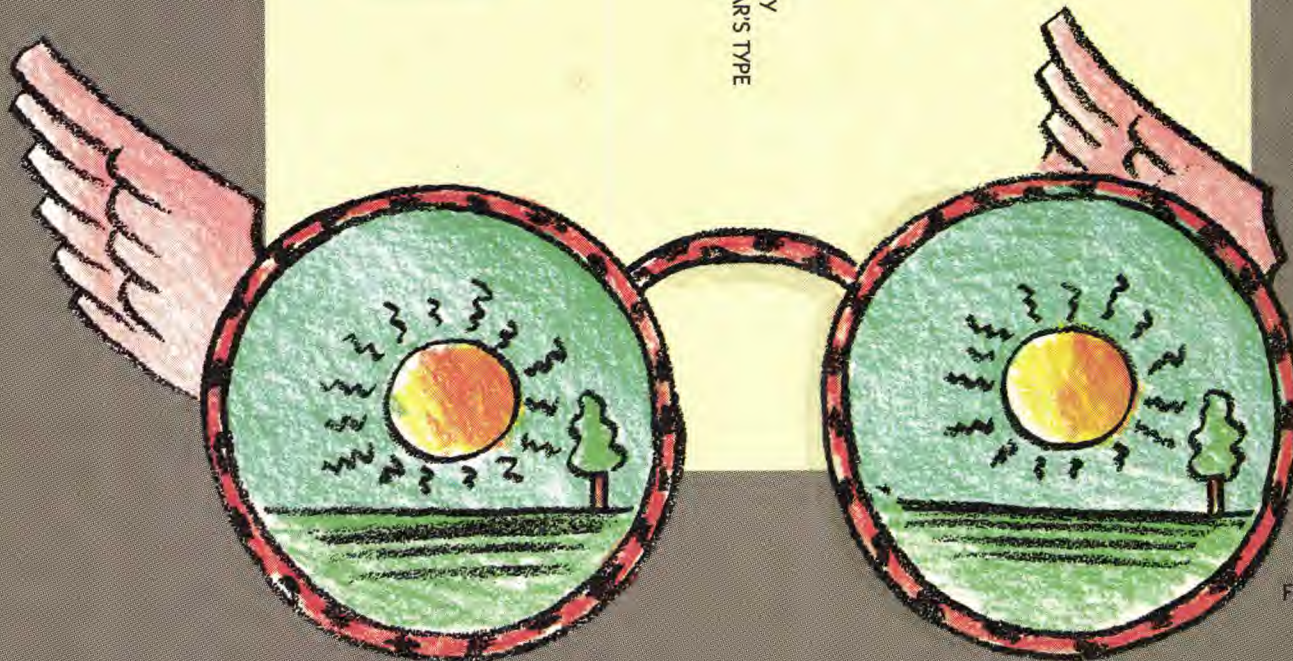
PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME 19, NUMBER 3, FALL 1992, \$5.00 U.S., \$9.90 AUD



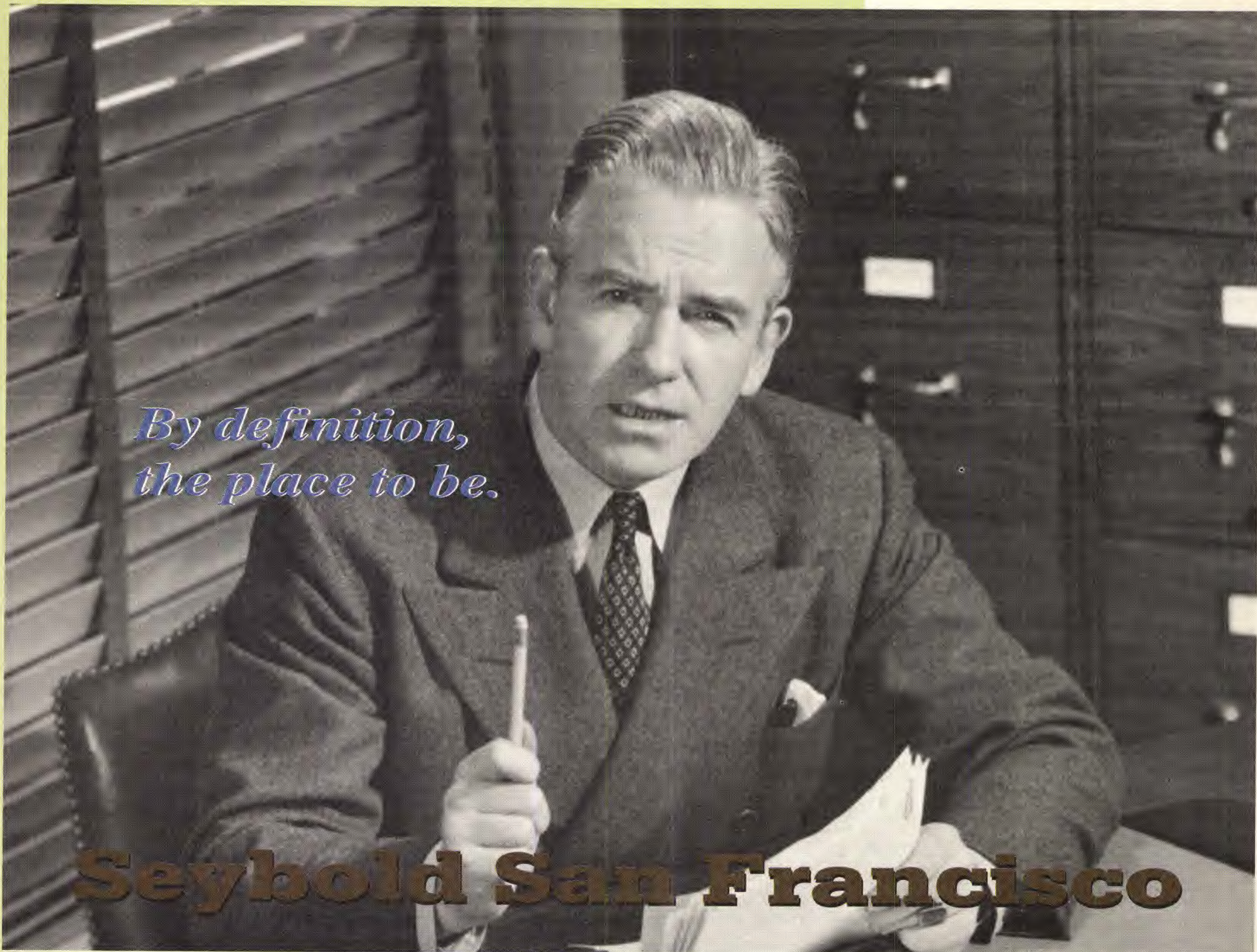
SEEDY, TAWDRY,
SPECTACULAR
TIMES SQUARE,
IRON CLAD
CHARACTERS AND
THE LETTER T



LETTERPRESS PRINTING, BODY
TYPES AND TDC 38: THIS YEAR'S TYPE
DIRECTORS CLUB WINNERS



REPUBLICRAT
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WHAT'S
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FROM ITC



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10. Output device and resolution in DPI for this Type Specimen Page

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DESIGNER
 Mark Jamra
 Released by Elsner+Flake Fontinform GmbH in 1990

TECHNICAL DATA
 Latiene was designed as a very full family to be used for a wide variety of typographical applications—text to display. It is complete with a full range of Oldstyle figures, Small Caps and Swash characters.

SOURCES
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 Norwalk, CT 06850
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 Fax: 203.849.8527

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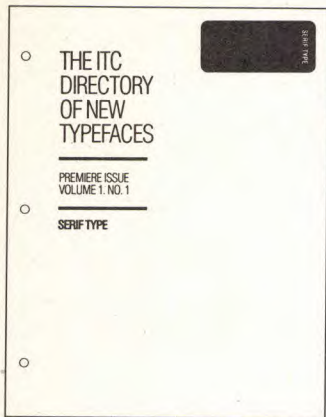
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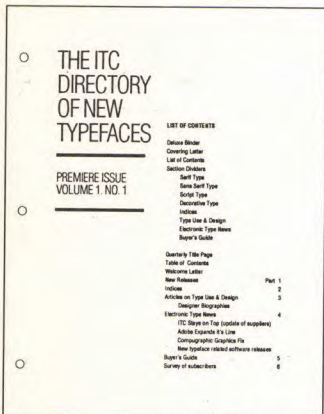
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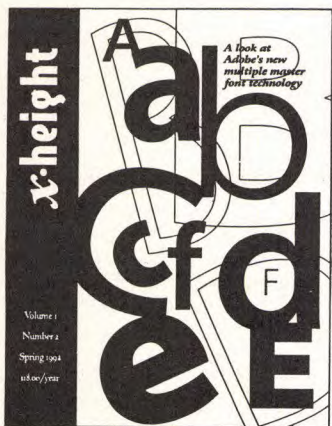
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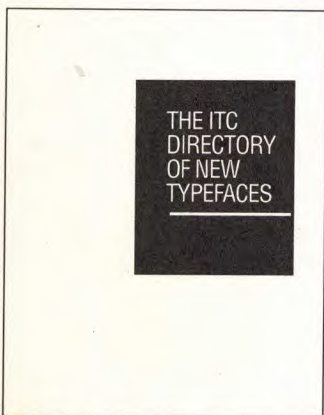
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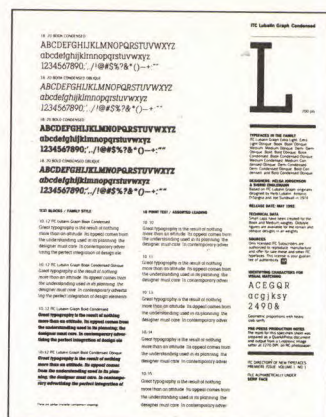
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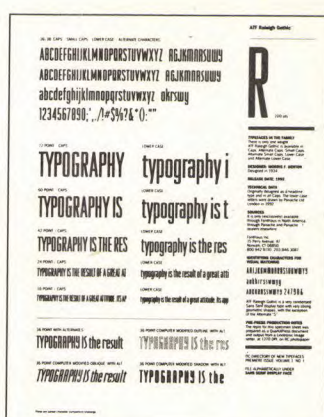
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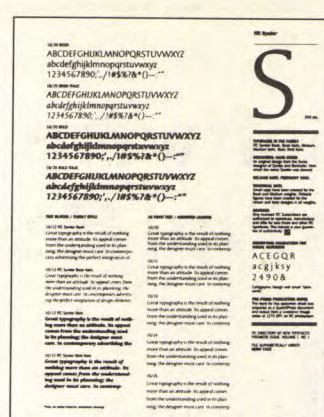
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UL-1

MESSAGE FROM ITC

Software Piracy: ATypI Responds



IN A FRIDAY AFTERNOON, you are sitting in your graphic design studio working on your latest project on the computer. Although the concept of the design is working, you aren't happy with your choice of typefaces. You start flipping through the nearest type catalog and find exactly what would work. You could pick up the phone, have your supplier send it to you overnight, and have another typeface or type family in your collection. Instead you pick up the phone, call another designer who has the typeface, send a messenger over, then copy it for your use.

What's wrong with this picture? You have, unwittingly, deprived the people who created and produced your new typeface of the primary compensation for their efforts. In response to this common, casual purloining of intellectual property, the leading international organization of type professionals has initiated a campaign to combat font software piracy. ATypI (Association Typographique Internationale), the international organization for type manufacturers, designers and educators has devised a strategy to sensitize type users to respect and protect the creative work of type designers. The ATypI three-point program includes a definitive policy statement against piracy, an information and awareness campaign from ATypI member corporations and a commitment to penalize those who ignore the legal ramifications of illicitly copying software.

This ATypI unanimous response for fighting piracy comes at a time when the theft of type software is a major issue; research shows that font software packages are illegally copied anywhere from six to 20 times each. This could be the death knell to an industry which is dedicated to producing typefaces and is dependent on the sale of font software for its survival.

The type designers and manufacturers who have made desktop publishing advances possible, who have provided the typefaces for the current electronic revolution, who have democratized type so that many more people the world over have access to typefaces have had to face the fact that often these typefaces are not purchased. They are in too many instances stolen, which cheats every single person involved in the creation of type.

We at ITC, a leading source of typeface designs, wholeheartedly support this initiative. As Mark J. Batty, president and CEO of ITC and vice president of ATypI states: "When font software is copied to give away or resell, the designer of the typeface is not properly rewarded for its creation. Consequently the incentive to design and produce new typefaces decreases. This is especially important in 1992 when the theft of type software is a major issue due to increasing, widespread abuse."

This ATypI Font Software Anti-Piracy Initiative is a total intensive industry response to a violation of professional ethics: illegally copying font software is wrong—morally, ethically and professionally.

The ATypI Software Anti-Piracy Initiative is designed to raise awareness of this crucial issue. The policy statement which has the endorsement of the entire organization states: "The use of a package of font software is governed by a license agreement. When font software is purchased, the rights of the user has licensed do not include the right to make unauthorized copies of the type design or the font software that embodies the design. If copies of the font are made to give away or resell, everyone involved in the creation of the font software, including the typeface designer, will be prevented from being properly rewarded for the hard work involved in its creation. This could discourage the creation of new typefaces, hinder font software development, and reduce the ability of manufacturers to make new products available."

Designer and ATypI member Roger Black pointed out recently that when desktop publishing began a few years ago, graphic designers took an experimental and laissez-faire approach to collecting and using typefaces. Today, the piracy problem has escalated because the majority of publishing companies are converting to desktop systems. This is the time, he suggests, for art directors and designers to "legitimize" their array of typefaces by arranging, for example, multiple use licensing agreements for all the typefaces being used at their publications.

You who are reading *U&Ic* are users of font software. What should be your response to this crucial issue? Respect the creative talents of the type designers who have provided you with your ever-growing choice of typefaces. Support the industry which has made possible the availability of myriad fonts. Control the blatant pirating of font software by acknowledging the licensing agreement included in your software packaging and by adhering to it. Talk to your colleagues and professional organizations about the anti-piracy campaign.

We ask that as users of font software you should treat these typefaces as you would like to see other professionals treat your work. Please support this campaign.

MARGARET RICHARDSON
Editor, *U&Ic*

For further information write to ATypI at ITC.

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THE DESIGNERS

International Typeface Corporation would like to thank Seymour Chwast and Greg Simpson of The Pushpin Group, Inc., New York, for the design of this issue of *U&Ic*.

COVER DESIGN: Seymour Chwast

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VOLUME NINETEEN, NUMBER THREE, FALL 1992

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(404) 594-1790 FAX: (404) 594-1849

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IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION, 866 SECOND AVENUE,
NEW YORK, NY 10017. ITC IS A SUBSIDIARY OF ESSELTE LETRASET. U.S. SUBSCRIPTION RATES, \$30 FOR
THREE YEARS; FOREIGN AIRMAIL SUBSCRIPTIONS, \$60 U.S. FOR THREE YEARS; U.S. FUNDS DRAWN ON U.S. BANK.
FOR ADDITIONAL INFORMATION CALL (212) 371-0699. SECOND-CLASS POSTAGE PAID AT NEW YORK, NY
AND ADDITIONAL MAILING OFFICES. POSTMASTER: SEND ADDRESS CHANGES TO
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BPA MEMBER

The Letter T Over four thousand years ago, people who were illiterate began signing their names on documents by using a simple cross. The first name given to this nearly universal symbol translated into the word "mark" or "sign."

It's easy to assume that this commonly used signature was the origin of our present X. Instead, what looked like an X to ancient writers, actually gave birth to the Roman T.

Around 1000 B.C. the Phoenicians and other Semitic tribes used a variety of crossed forms to represent the letter they called "taw." The letter, one of the first recorded, served two purposes: to represent the T sound, and as a mark for the signing of documents by those who could not write their names.

When the Greeks adopted the "taw" for their alphabet ten centuries later, they altered it only very slightly to represent what our T looks like today. The "tau," as they called it, was in turn passed on, virtually unchanged, from the Greeks to the Etruscans, and finally to the Romans.

On the surface, the T appears to be a very simple letter. In a typeface like Helvetica, or ITC Avant Garde Gothic, it can be. In many other typefaces, however, design-

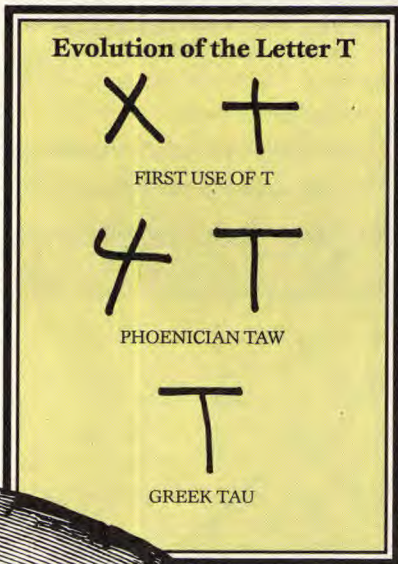
ers have shown us that there is plenty of room for artistic expression.

The T normally occupies about two-thirds of the em-square, or about the same amount of space as the N or U. Its crossbar can be symmetrical as in faces like Corvinus, or slightly longer on one side, found in calligraphic designs like Seagull.

The ends of the horizontal cross-stroke in Roman types may terminate with diagonally structured serifs like those in ITC Bookman, or Caslon. These end serifs may also be strictly vertical as in Bodoni. And sometimes the T's cross-stroke serifs can even be vertical on one side and diagonal on the other, such as the ITC Garamond cap T.

In hand lettering there is even more leeway in the construction of the letter T. It can, and should, be adjusted in design to space properly, and look proportionally correct next to its adjacent letters. This means that the crossbar will sometimes have to be lengthened, or shortened, and at times the ends will be drawn unequally.

The T may appear to be a universally simple letter, but looks can be deceiving in type and typography. *Allan Haley*



HEADLINE/CAPTION HEADLINE: ITC ESPRIT BOLD TEXT: BOOK BYLINE: BOOK ITALIC CAPTIONS: BOOK
 T SAMPLES, FROM SPOUT TO CUP: ITC GARAMOND BOLD ITALIC, ITC BOOKMAN LIGHT ITALIC, ITC CASLON 224 BOOK, ITC CASLON 224 MEDIUM, ITC GARAMOND BOOK, ITC BOOKMAN MEDIUM ITALIC, ITC BOOKMAN OUTLINE, BODONI, ITC BOOKMAN LIGHT, CORVINUS, SEAGULL BOLD, ITC BOOKMAN BOLD, ITC GARAMOND LIGHT CONDENSED ITALIC, ITC CASLON 224 BOLD ITALIC, ITC GARAMOND BOLD CONDENSED, ITC BOOKMAN CONTOUR THE TYPOGRAPHY IN THIS ARTICLE WAS CREATED USING DESKTOP PUBLISHING TECHNOLOGY

Enjoy

Coca-Cola

by Steven Heller

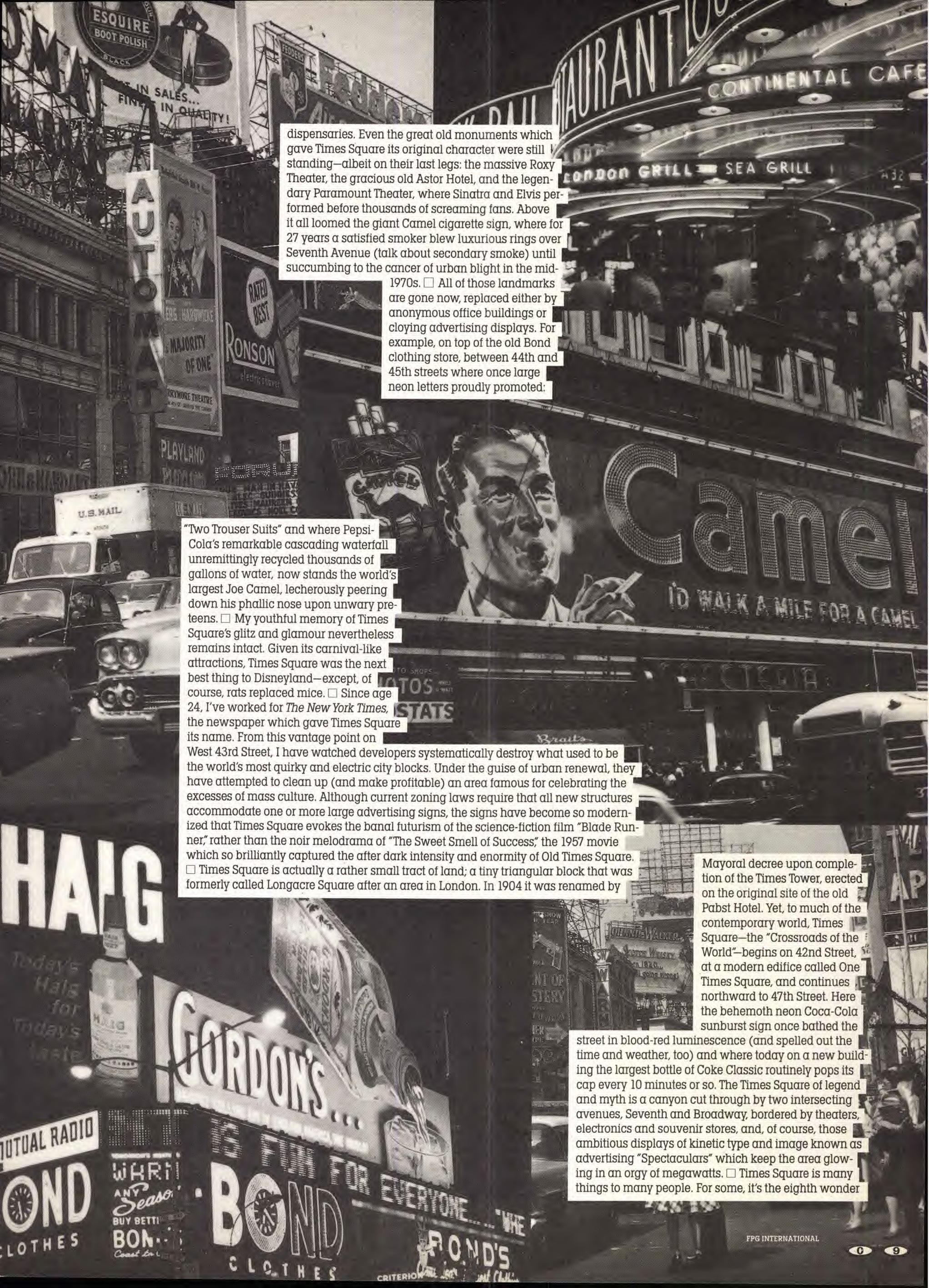
Times Square first became my stamping grounds during my adolescence in the early 1960s. At that time, I'd grown bored with my Lower East Side neighborhood haunts and started to turn my attention uptown. In Times Square I played skiball for hours at a time in the immense penny arcades that dotted the Great White Way. I frequented Ripley's Odditorium, where the master of "Believe It Or Not" had assembled a remarkable collection of the most ridiculous freaks of nature—like a man with three lips—and where now stands a ridiculous freak of modern architecture, the garish Marriott Marquis Hotel. In those days, aging denizens of Times Square—shady types made famous in stories by Damon Runyon—still prowled the streets and lurked in the dingy Automats and hotdog

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dispensaries. Even the great old monuments which gave Times Square its original character were still standing—albeit on their last legs: the massive Roxy Theater, the gracious old Astor Hotel, and the legendary Paramount Theater, where Sinatra and Elvis performed before thousands of screaming fans. Above it all loomed the giant Camel cigarette sign, where for 27 years a satisfied smoker blew luxurious rings over Seventh Avenue (talk about secondary smoke) until succumbing to the cancer of urban blight in the mid-1970s. □ All of those landmarks are gone now, replaced either by anonymous office buildings or cloying advertising displays. For example, on top of the old Bond clothing store, between 44th and 45th streets where once large neon letters proudly promoted:

“Two Trouser Suits” and where Pepsi-Cola’s remarkable cascading waterfall unremittingly recycled thousands of gallons of water, now stands the world’s largest Joe Camel, lecherously peering down his phallic nose upon unwary pre-teens. □ My youthful memory of Times Square’s glitz and glamour nevertheless remains intact. Given its carnival-like attractions, Times Square was the next best thing to Disneyland—except, of course, rats replaced mice. □ Since age 24, I’ve worked for *The New York Times*, the newspaper which gave Times Square its name. From this vantage point on

West 43rd Street, I have watched developers systematically destroy what used to be the world’s most quirky and electric city blocks. Under the guise of urban renewal, they have attempted to clean up (and make profitable) an area famous for celebrating the excesses of mass culture. Although current zoning laws require that all new structures accommodate one or more large advertising signs, the signs have become so modernized that Times Square evokes the banal futurism of the science-fiction film “Blade Runner,” rather than the noir melodrama of “The Sweet Smell of Success,” the 1957 movie which so brilliantly captured the after dark intensity and enormity of Old Times Square. □ Times Square is actually a rather small tract of land; a tiny triangular block that was formerly called Longacre Square after an area in London. In 1904 it was renamed by

Mayoral decree upon completion of the Times Tower, erected on the original site of the old Pabst Hotel. Yet, to much of the contemporary world, Times Square—the “Crossroads of the World”—begins on 42nd Street, at a modern edifice called One Times Square, and continues northward to 47th Street. Here the behemoth neon Coca-Cola sunburst sign once bathed the

street in blood-red luminescence (and spelled out the time and weather, too) and where today on a new building the largest bottle of Coke Classic routinely pops its cap every 10 minutes or so. The Times Square of legend and myth is a canyon cut through by two intersecting avenues, Seventh and Broadway, bordered by theaters, electronics and souvenir stores, and, of course, those ambitious displays of kinetic type and image known as advertising “Spectaculars” which keep the area glowing in an orgy of megawatts. □ Times Square is many things to many people. For some, it’s the eighth wonder

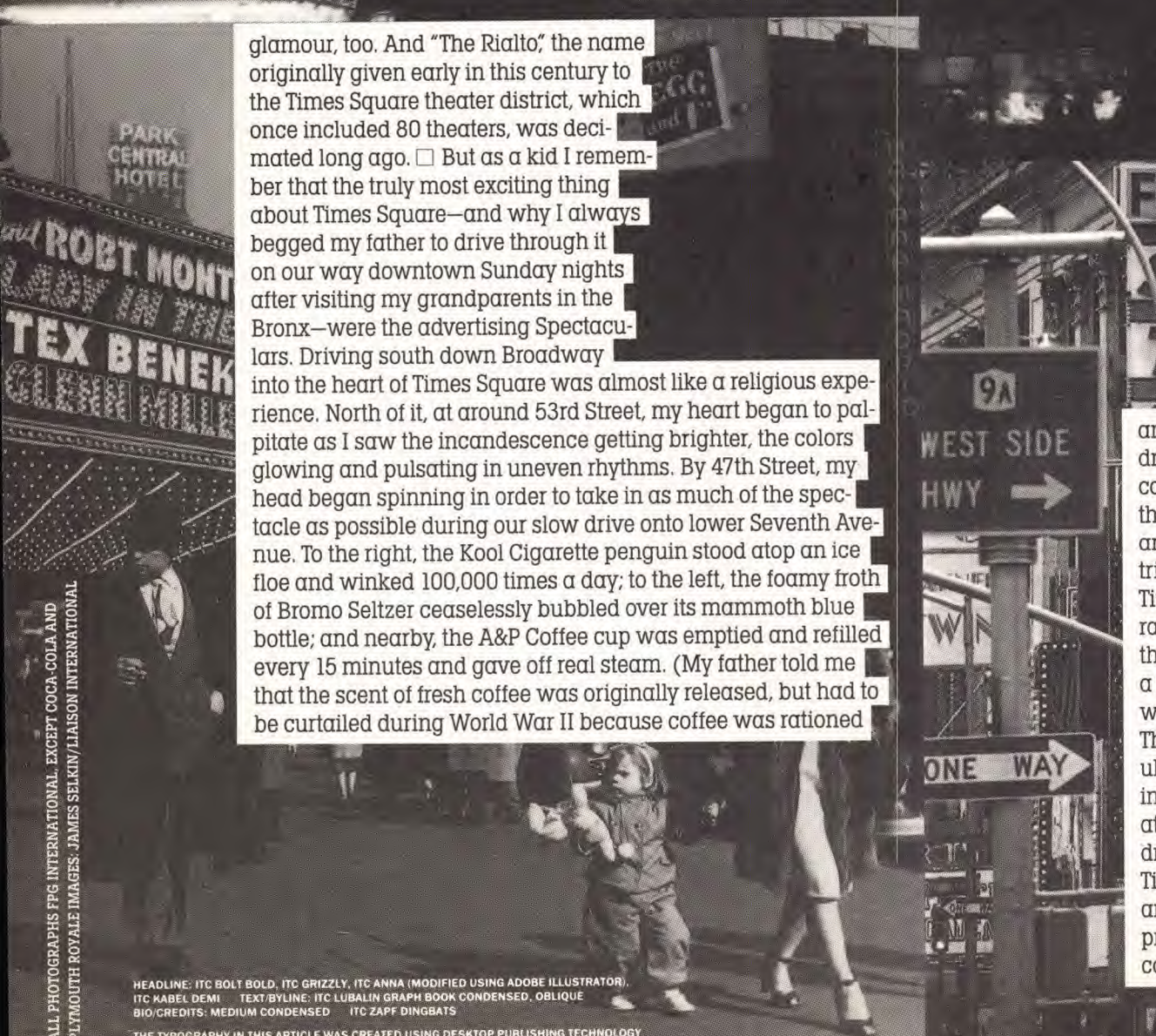


of the world. For others, it is the black hole of immorality, the epicenter of sin. As a kid, I remember witnessing a battalion of bearded holy men who, as if out of a *New Yorker* cartoon, stalked the streets in sackcloth and sandwich board signs predicting the end of the world and cautioning against embracing the evils of commercial culture. Today they are replaced by preachers using strategically-placed, generator-powered amplifiers to rail against the sinners who now inhabit the porn shops and sex dens along 42nd Street; as well as to offer deliverance and absolution through canned harangues which are about as inspiring as Chinese fortune cookies to us misbegotten souls who work in and around Times Square. □ Even as a kid, I knew Times Square had a tarnished reputation,

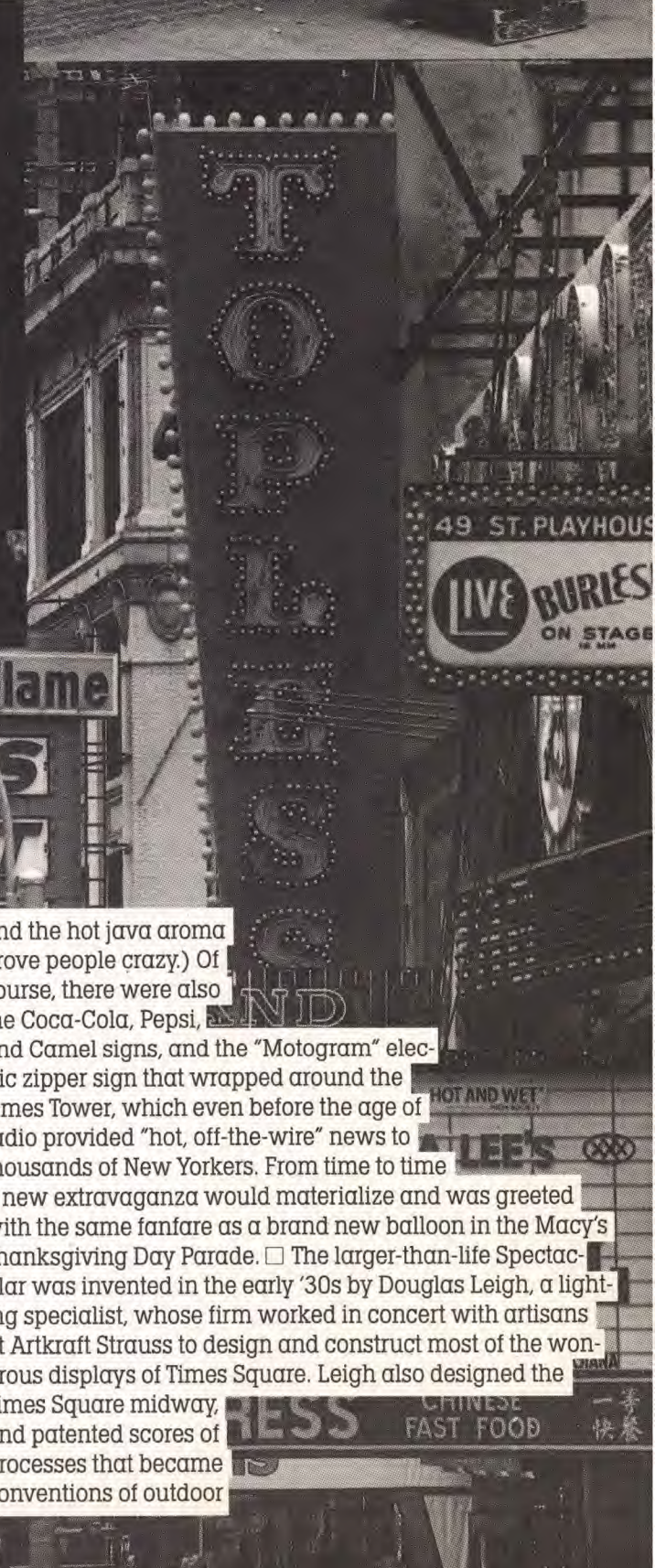
but it certainly wasn't evil. How could it be? It was where the best movies like "The Voyage of Sinbad" were premiered. In fact, my folks took me to the opening of "Anthony and Cleopatra" starring Elizabeth Taylor and Richard Burton in a theater decorated as a Roman temple. The legitimate theater also offered scores of internationally acclaimed plays and musicals; I did see "My Fair Lady" three times. And, in the late 1950s, in the early days of television, the networks converted many of the grand old theaters into studios for live broadcasts of classic variety series including "The Ed Sullivan Show" and "The Jackie Gleason Show," (I once appeared as an extra on that one.) Times Square was the epicenter of theatricality. On any given day one could see a major star walking along the street or eating at Sardi's or Lindy's. Today new films are not greeted with the same fanfare. The Broadway theater, though still alive, has lost a lot of its



PLANTERS
PEANUTS



glamour, too. And "The Rialto," the name originally given early in this century to the Times Square theater district, which once included 80 theaters, was decimated long ago. □ But as a kid I remember that the truly most exciting thing about Times Square—and why I always begged my father to drive through it on our way downtown Sunday nights after visiting my grandparents in the Bronx—were the advertising Spectaculars. Driving south down Broadway into the heart of Times Square was almost like a religious experience. North of it, at around 53rd Street, my heart began to palpitate as I saw the incandescence getting brighter, the colors glowing and pulsating in uneven rhythms. By 47th Street, my head began spinning in order to take in as much of the spectacle as possible during our slow drive onto lower Seventh Avenue. To the right, the Kool Cigarette penguin stood atop an ice floe and winked 100,000 times a day; to the left, the foamy froth of Bromo Seltzer ceaselessly bubbled over its mammoth blue bottle; and nearby, the A&P Coffee cup was emptied and refilled every 15 minutes and gave off real steam. (My father told me that the scent of fresh coffee was originally released, but had to be curtailed during World War II because coffee was rationed



and the hot java aroma drove people crazy.) Of course, there were also the Coca-Cola, Pepsi, and Camel signs, and the "Motogram" electric zipper sign that wrapped around the Times Tower, which even before the age of radio provided "hot, off-the-wire" news to thousands of New Yorkers. From time to time a new extravaganza would materialize and was greeted with the same fanfare as a brand new balloon in the Macy's Thanksgiving Day Parade. □ The larger-than-life Spectacular was invented in the early '30s by Douglas Leigh, a lighting specialist, whose firm worked in concert with artisans at Artkraft Strauss to design and construct most of the wondrous displays of Times Square. Leigh also designed the Times Square midway, and patented scores of processes that became conventions of outdoor

advertising. In addition to inventing one machine that would blow one-hundred-foot diameter smoke rings, and another that would recycle 50,000 gallons of water per minute, he perfected a process of projecting moving images onto a billboard by using photoelectric cells in a low-tech prototype of a computer-driven Spectacular sign which hung on One Times Square beginning in the mid-'80s until 1990 when it was replaced by Sony's

huge color television screen. Though Leigh was dubbed the "Lamplighter of Broadway" for all his electronic wizardry—over 80 multimedia displays during his 45-year career—when war-time necessity required nightly black-outs, Leigh designed the memorable smoking Camel sign in order to avoid using lights. If Times Square is New York City's Disneyland, then Douglas Leigh is its Walt Disney. □ None of

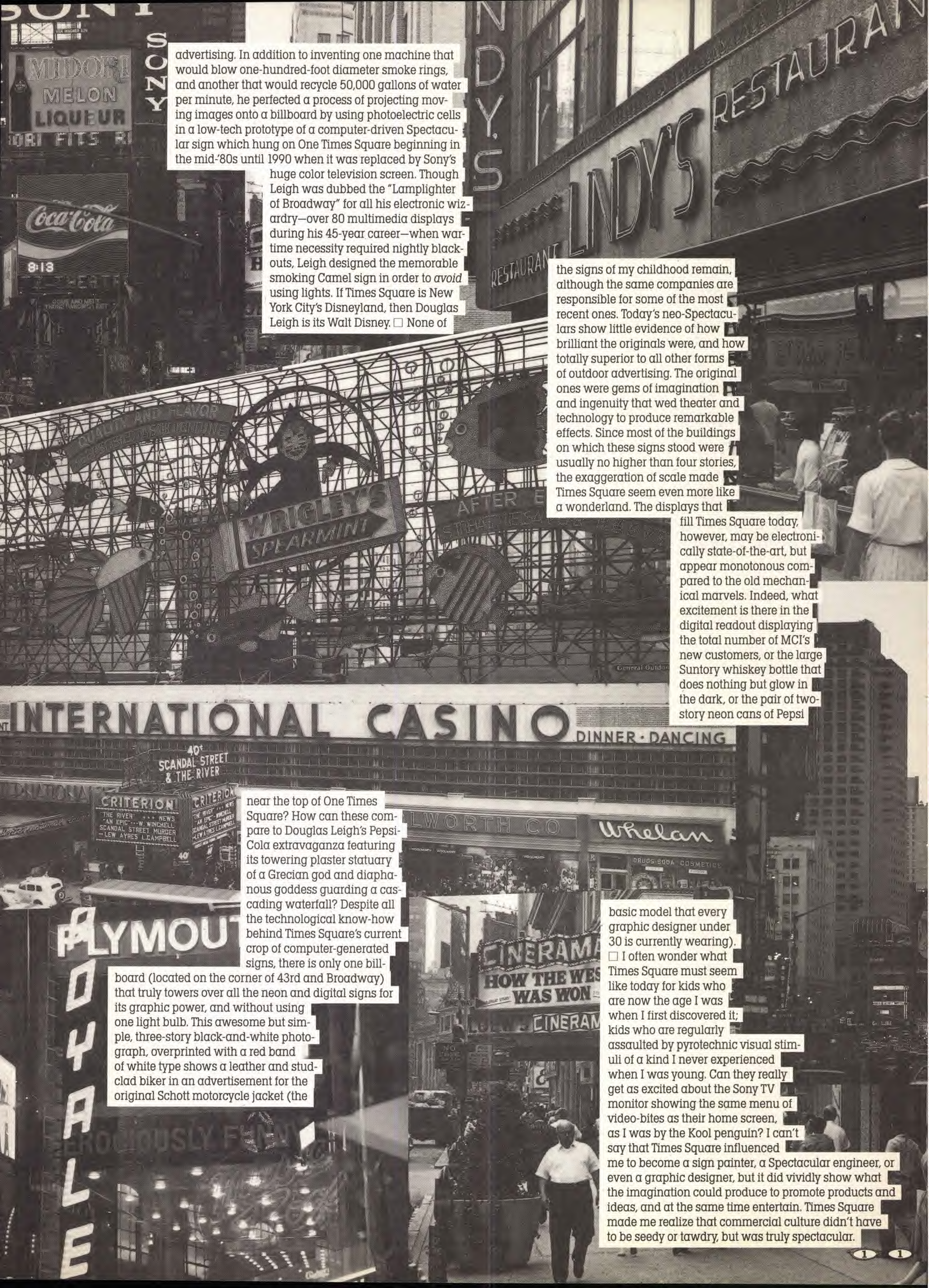
the signs of my childhood remain, although the same companies are responsible for some of the most recent ones. Today's neo-Spectaculars show little evidence of how brilliant the originals were, and how totally superior to all other forms of outdoor advertising. The original ones were gems of imagination and ingenuity that wed theater and technology to produce remarkable effects. Since most of the buildings on which these signs stood were usually no higher than four stories, the exaggeration of scale made Times Square seem even more like a wonderland. The displays that

fill Times Square today, however, may be electronically state-of-the-art, but appear monotonous compared to the old mechanical marvels. Indeed, what excitement is there in the digital readout displaying the total number of MCI's new customers, or the large Suntory whiskey bottle that does nothing but glow in the dark, or the pair of two-story neon cans of Pepsi

near the top of One Times Square? How can these compare to Douglas Leigh's Pepsi-Cola extravaganza featuring its towering plaster statuary of a Grecian god and diaphanous goddess guarding a cascading waterfall? Despite all the technological know-how behind Times Square's current crop of computer-generated signs, there is only one billboard

(located on the corner of 43rd and Broadway) that truly towers over all the neon and digital signs for its graphic power, and without using one light bulb. This awesome but simple, three-story black-and-white photograph, overprinted with a red band of white type shows a leather and stud-clad biker in an advertisement for the original Schott motorcycle jacket (the

basic model that every graphic designer under 30 is currently wearing). □ I often wonder what Times Square must seem like today for kids who are now the age I was when I first discovered it; kids who are regularly assaulted by pyrotechnic visual stimuli of a kind I never experienced when I was young. Can they really get as excited about the Sony TV monitor showing the same menu of video-bites as their home screen, as I was by the Kool penguin? I can't say that Times Square influenced me to become a sign painter, a Spectacular engineer, or even a graphic designer, but it did vividly show what the imagination could produce to promote products and ideas, and at the same time entertain. Times Square made me realize that commercial culture didn't have to be seedy or tawdry, but was truly spectacular.



TDC 38: TYPOGRAPHIC EXCELLENCE

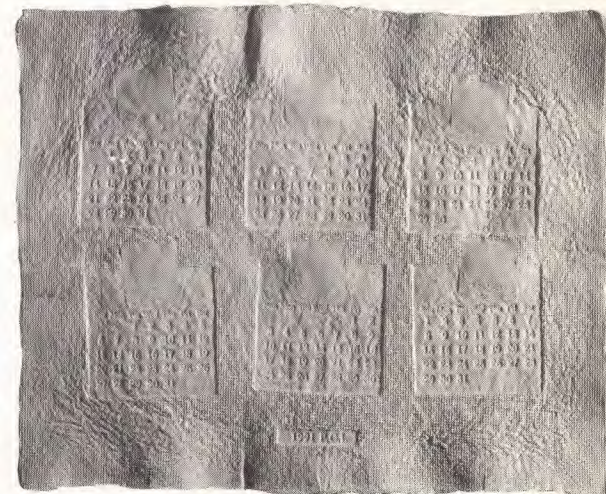
The Type Directors Club recently completed its 38th juried competition recognizing excellence in the use of typography, calligraphy and letterforms. The panel of judges chose 192 winning pieces from 2700 entries submitted from 20 countries.

The winners were displayed at the ITC Center, New York, and they can be seen in the TDC traveling exhibition to be shown in various locations in the United States, South America, Australia, New Zealand, Europe and Eastern Asia. The winning entries will also appear in the book, *Typography 13: The Annual of the Type Directors Club* to be published by Watson-Guptill in October, 1992.

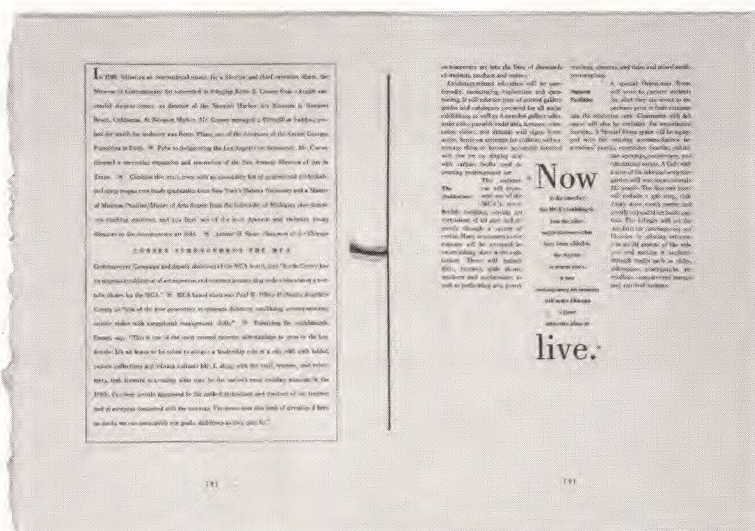
The works featured here reflect the direction of type in graphic design today. Classic typographic text treatments are included in the exhibit along with eccentric and experimental uses of type.



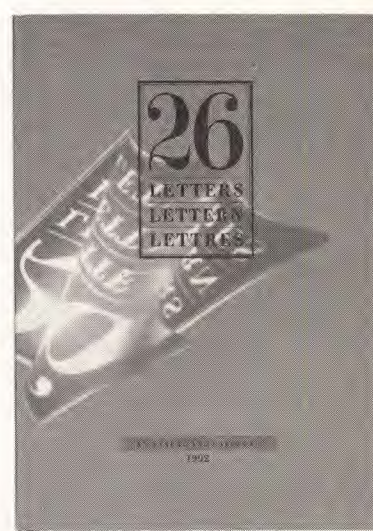
TDC 38: Call for Entries Poster
designed by Daniel Pelavin,
New York, New York



CALENDAR
TYPOGRAPHY/DESIGN:
Akio Okumura and Katsuji Minami
Kitaku, Osaka, Japan
STUDIO/CLIENT: Packaging Create, Inc.
PRINCIPAL TYPE: ITC Souvenir® Medium



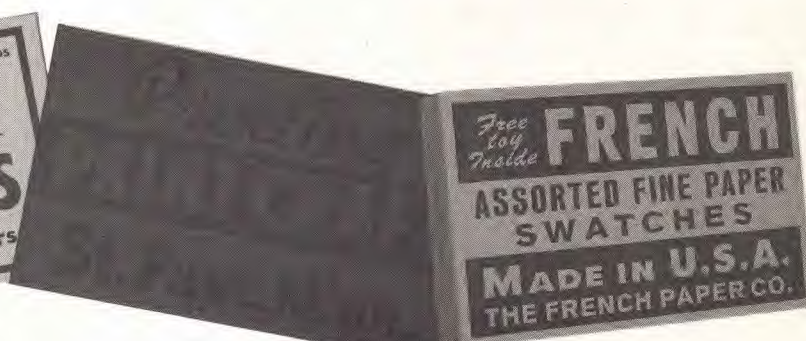
BROCHURE
TYPOGRAPHY/DESIGN: Susan Hochbaum
New York, New York
STUDIO: Pentagram Design
CLIENT: Museum of Contemporary Art/Chicago
PRINCIPAL TYPE: Bodoni and handlettering



BOOK/CALENDAR
TYPOGRAPHY/DESIGN: Hans Dieter Reichert
London, England
STUDIO: Banks & Miles, London
CLIENT: Typostudio Schumacher Gebler
PRINCIPAL TYPE: Bodoni Old Face
and 26 other typefaces



CORPORATE IDENTITY
TYPOGRAPHY/DESIGN:
Charles S. Anderson and Daniel Olson
Minneapolis, Minnesota
STUDIO: Charles S. Anderson Design Company
CLIENT: French Paper Company
PRINCIPAL TYPE: Spartan



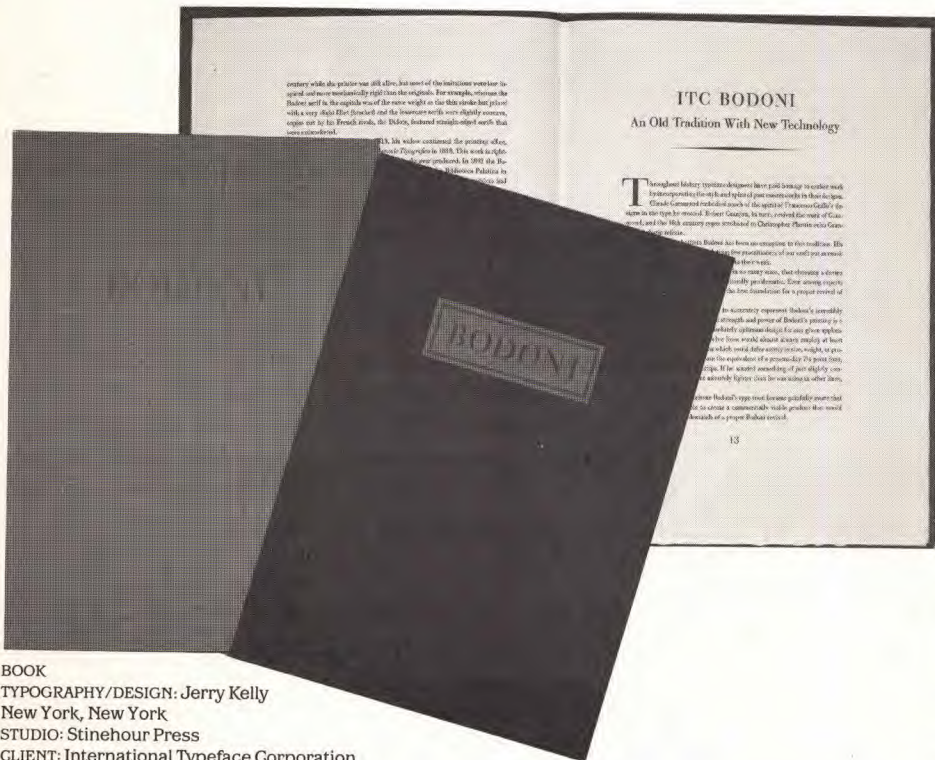
CORPORATE IDENTITY
TYPOGRAPHY/DESIGN: Charles S. Anderson,
Todd Hauswirth and Daniel Olson
Minneapolis, Minnesota
STUDIO: Charles S. Anderson Design
CLIENT: French Paper Company
PRINCIPAL TYPE: 20th Century



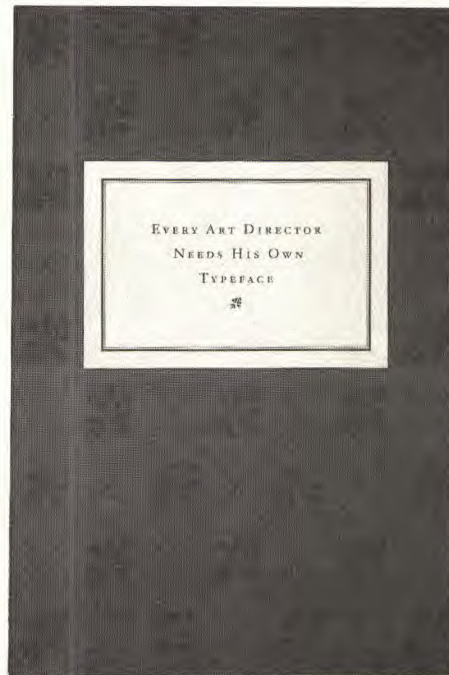
SIGNAGE
TYPOGRAPHY/DESIGN:
 Stephen Doyle and Andrew Grey
 New York, New York
STUDIO: Drenttel Doyle Partners
CLIENT: The Cooper-Hewitt Museum
PRINCIPAL TYPE: Gochin



POSTER
TYPOGRAPHY/DESIGN:
 Doug Akagi and Kimberly Powell
 San Francisco, California
STUDIO/CLIENT: Akagi Design
PRINCIPAL TYPE: Copperplate Gothic
 and handlettering



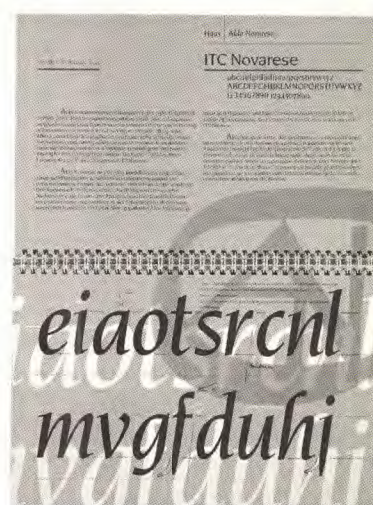
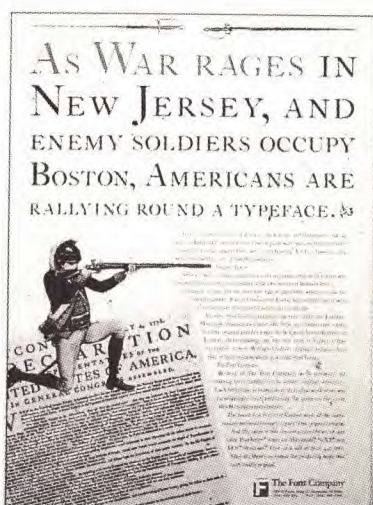
BOOK
TYPOGRAPHY/DESIGN: Jerry Kelly
 New York, New York
STUDIO: Stinehour Press
CLIENT: International Typeface Corporation
PRINCIPAL TYPE: Bauer Bodoni, Monotype
 Bodoni and Linotype Bodoni



BROCHURE
TYPOGRAPHY/DESIGN: Jonathan Hoefler
 New York, New York
STUDIO/CLIENT: The Hoefler Type Foundry
PRINCIPAL TYPE: Hoefler Text



ADVERTISEMENT
TYPOGRAPHY/DESIGN: Kenneth R. Ashworth, Jr.
 New York, New York
AGENCY: J. Walter Thompson/New York
CLIENT: The Font Company
PRINCIPAL TYPE: Times New Roman
 and Caslon 337



BOOK/CALENDAR
TYPOGRAPHY/DESIGN: Hans Dieter Reichert
 London, England
STUDIO: Banks & Miles, London
CLIENT: Typostudio Schumacher Gebler
PRINCIPAL TYPE: Bodoni Old Face
 and 26 other typefaces



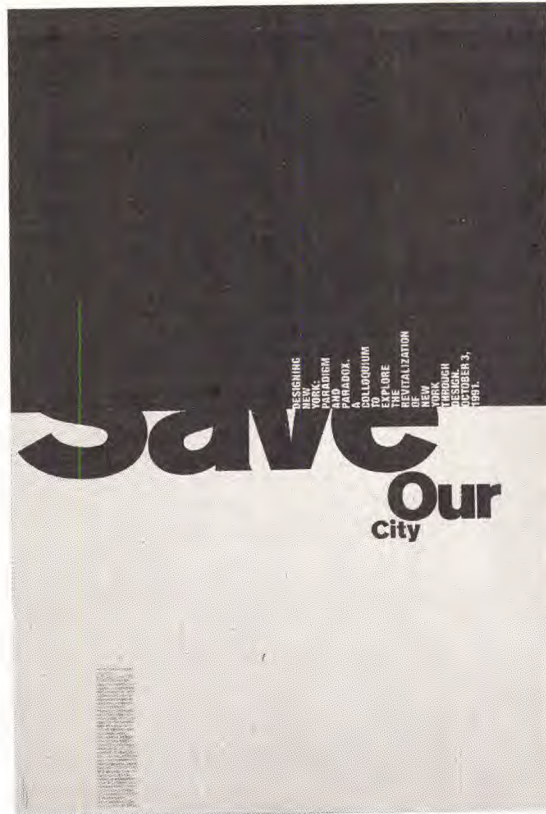
ANNUAL REPORT
TYPOGRAPHY/DESIGN: George Sadek,
 Charles Nix and Mindy Lang
 New York, New York
STUDIO: The Cooper Union Center
 for Design and Typography
CLIENT: The Cooper Union
PRINCIPAL TYPE: Baskerville



LOGOTYPE
 TYPOGRAPHY/DESIGN: Dianne Cook and Supon Phornirunlit
 Washington, D.C.
 STUDIO: Supon Design Group, Inc.
 CLIENT: Harris Chair Center
 PRINCIPAL TYPE: Chicago (customized)



LOGOTYPE
 TYPOGRAPHY/DESIGN: Louise Fili
 New York, New York
 STUDIO: Louise Fili Ltd.
 CLIENT: Prix Fixe restaurant
 PRINCIPAL TYPE: Handlettering



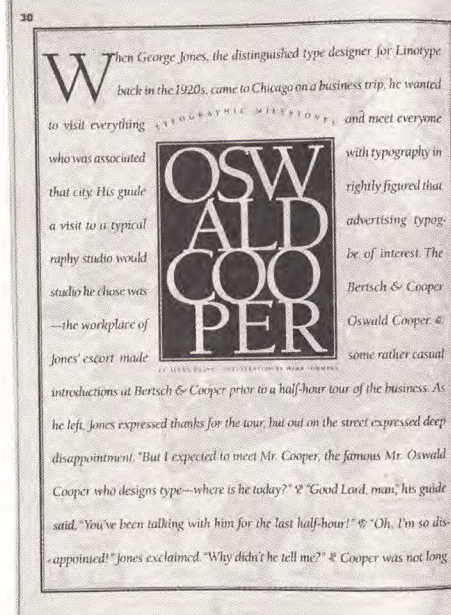
POSTER
 TYPOGRAPHY/DESIGN: Michael Bierut
 New York, New York
 STUDIO: Pentagram Design
 CLIENT: Designing New York
 PRINCIPAL TYPE: Helvetica Black and Akzidenz Grotesk



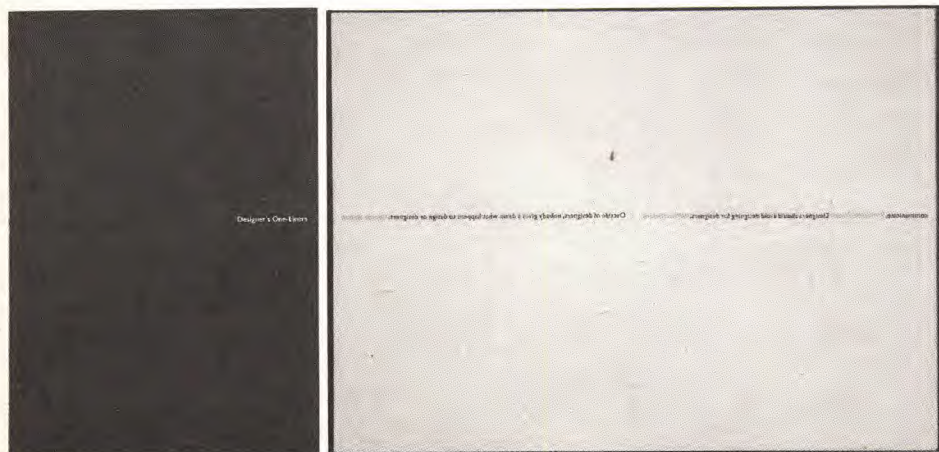
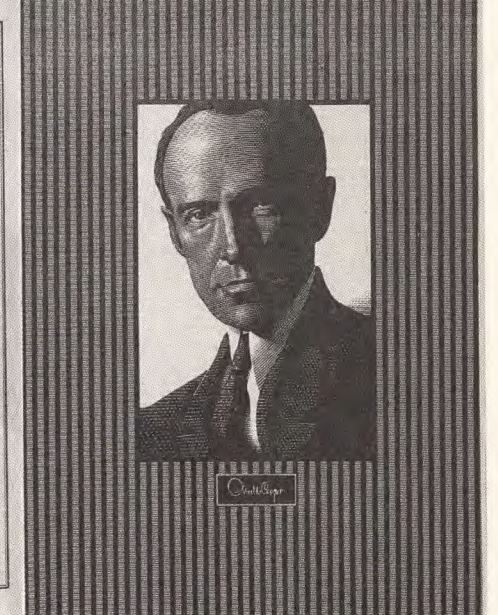
CAMPAIGN
 TYPOGRAPHY/DESIGN: John Klotnis
 New York, New York
 STUDIO/CLIENT: Pentagram Design
 PRINCIPAL TYPE: Times Roman



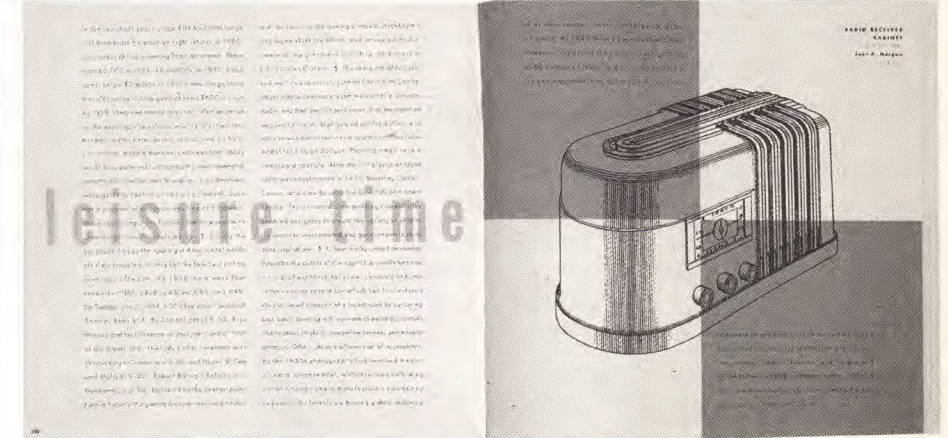
PROMOTION
 TYPOGRAPHY/DESIGN: Seymour Chwast and Greg Simpson
 New York, New York
 STUDIO: The Pushpin Group, Inc.
 CLIENT: Pushpin Associates
 PRINCIPAL TYPE: Century Expanded



MAGAZINE
 TYPOGRAPHY/DESIGN: Woody Pirtle, Donna Ching, Libby Carton and Matt Heck
 New York, New York
 STUDIO: Pentagram Design
 CLIENT: U&Ic magazine and International Typeface Corporation
 PRINCIPAL TYPE: Various ITC typefaces



BOOK
 TYPOGRAPHY/DESIGN: Michael Skjei
 Minneapolis, Minnesota
 STUDIO: M. Skjei Design Co.
 CLIENT: Shay, Shea, Hsieh & Skjei Publishers
 PRINCIPAL TYPE: Gill Sans



BOOK
 TYPOGRAPHY/DESIGN: Eric Baker and Chip Kidd
 New York, New York
 STUDIO: Eric Baker Design Associates, Inc.
 CLIENT: Chronicle Books
 PRINCIPAL TYPE: Futura



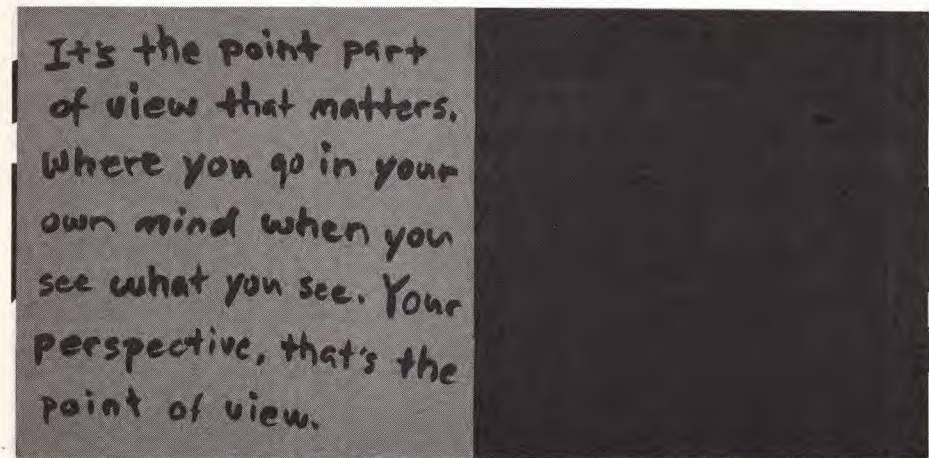
POSTER
 TYPOGRAPHY/DESIGN: Mark Fox
 San Rafael, California
 STUDIO/CLIENT: BlackDog
 PRINCIPAL TYPE: Agit-Prop! and
 handlettering



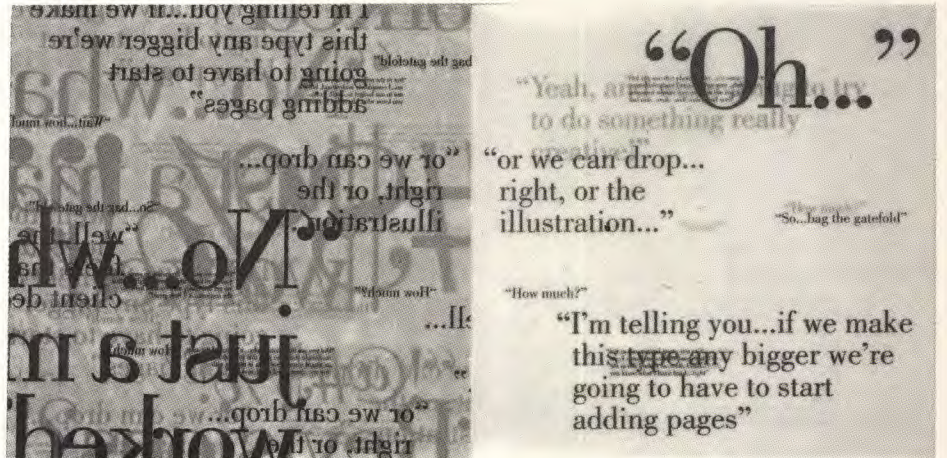
POSTER
 TYPOGRAPHY/DESIGN: Gordon Tan,
 Jim Aitchison and Heintje Moo
 Singapore
 AGENCY: Ketchum Advertising/Singapore
 CLIENT: Ministry of Health/Singapore
 PRINCIPAL TYPE: Compacta



POSTER
 TYPOGRAPHY/DESIGN: Todd Waterbury
 Minneapolis, Minnesota
 STUDIO: Duffy Design Group
 CLIENT: Fox River Paper Company
 PRINCIPAL TYPE: Franklin Gothic
 Venus Bold Extended



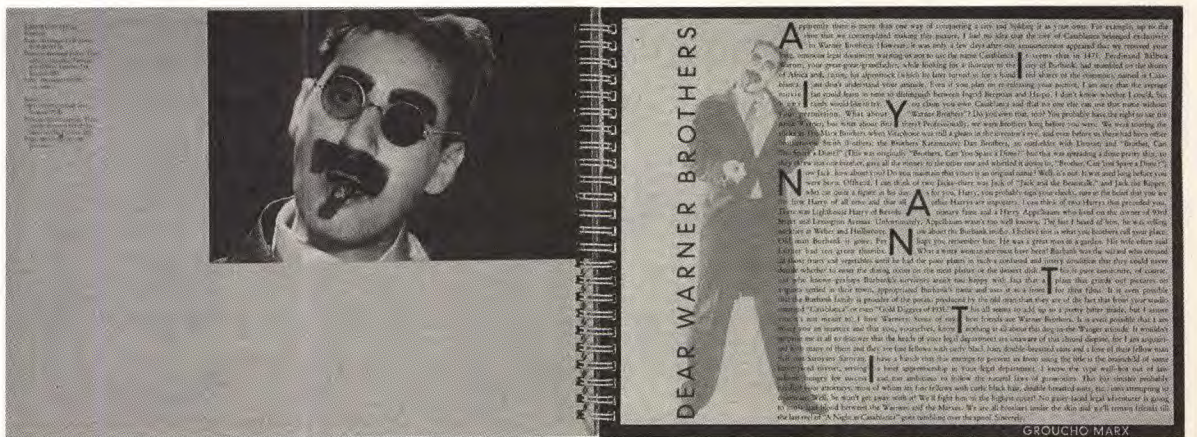
BOOK
 TYPOGRAPHY/DESIGN: Steve Gibbs
 Dallas, Texas
 STUDIO: Gibbs Baronet
 CLIENT: Photocom
 PRINCIPAL TYPE: Handlettering



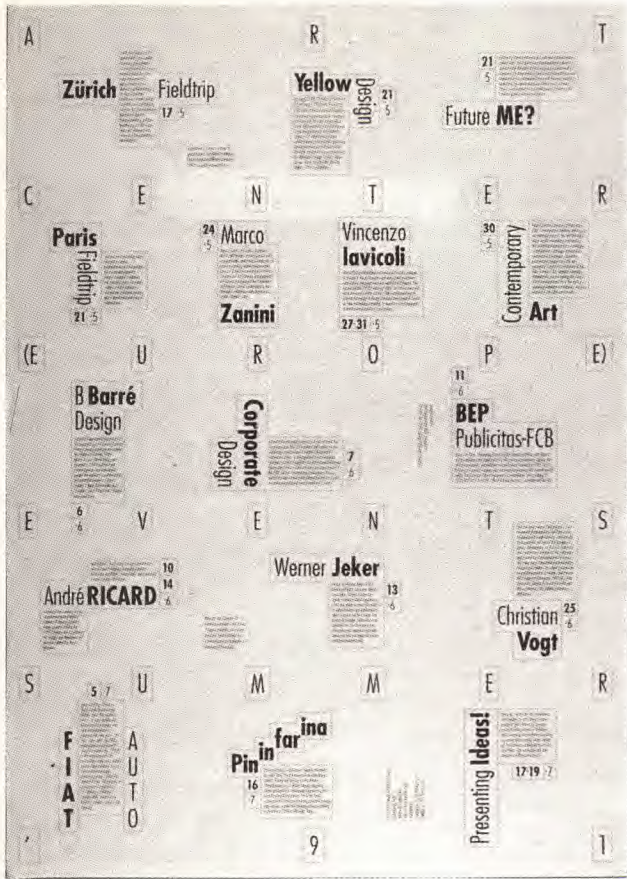
ANNOUNCEMENT
 TYPOGRAPHY/DESIGN:
 Brock Haldeman and Steve Liska
 Chicago, Illinois
 AGENCY: Liska and Associates, Inc.
 CLIENT: Alexander Communications
 PRINCIPAL TYPE: Bodoni



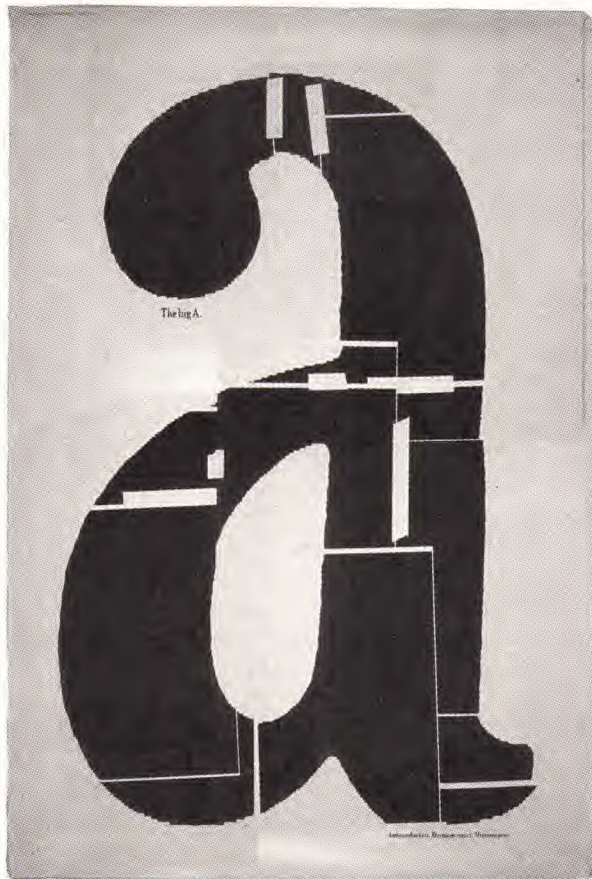
LOGOTYPE
 TYPOGRAPHY/DESIGN: Scott Feaster
 Commerce, Texas
 STUDIO: Feaster Design
 CLIENT: Cobb Hatchery
 PRINCIPAL TYPE: Handlettering



BROGCHURE
 TYPOGRAPHY/DESIGN: Paula Scher
 New York, New York
 LETTERER: Paula Scher and Ron Louie
 STUDIO: Pentagram Design
 CLIENT: Champrom International
 PRINCIPAL TYPE: Various



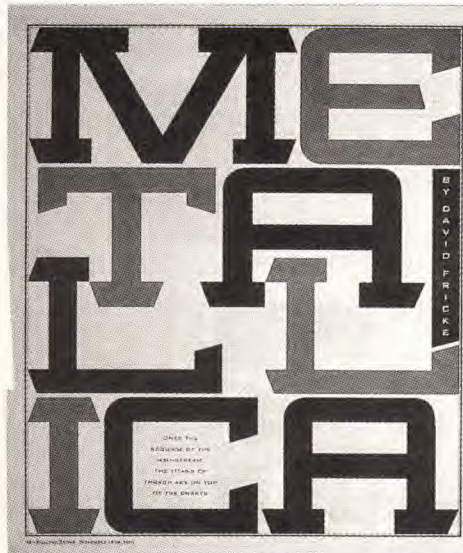
POSTER
 TYPOGRAPHY/DESIGN: Looking
 Los Angeles, California
 STUDIO: Looking
 CLIENT: Art Center College of Design/Europe
 PRINCIPAL TYPE: Futura Condensed Bold and Light



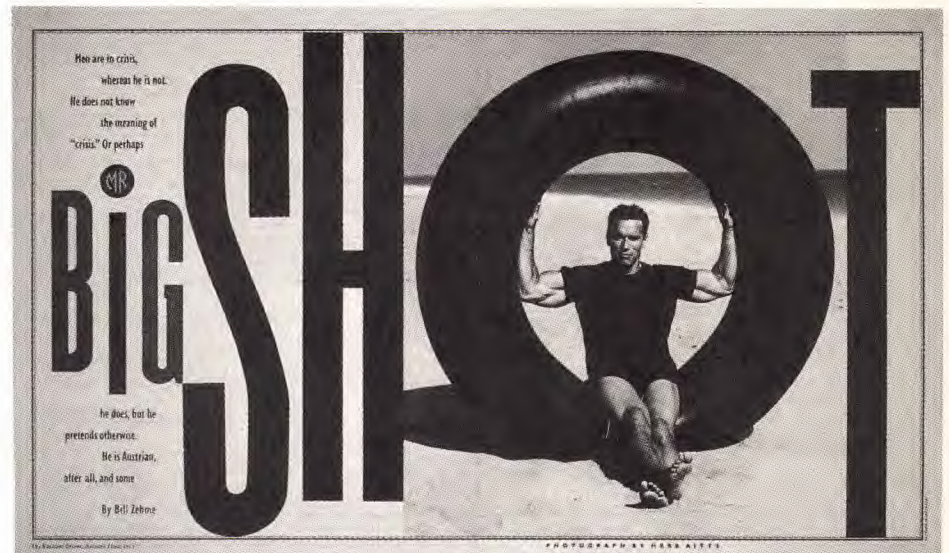
POSTER
 TYPOGRAPHY/DESIGN: Paula Scher
 New York, New York
 LETTERER: Paula Scher and Ron Louie
 STUDIO: Pentagram Design
 CLIENT: Ambassador Arts
 PRINCIPAL TYPE: Cheltenham



POSTER
 TYPOGRAPHY/DESIGN: Zempaku Suzuki
 Ginza, Tokyo, Japan
 STUDIO: B. BI Studio Inc.
 CLIENT: IRC2 Corporation
 PRINCIPAL TYPE: City Compact Bold
 and handlettering



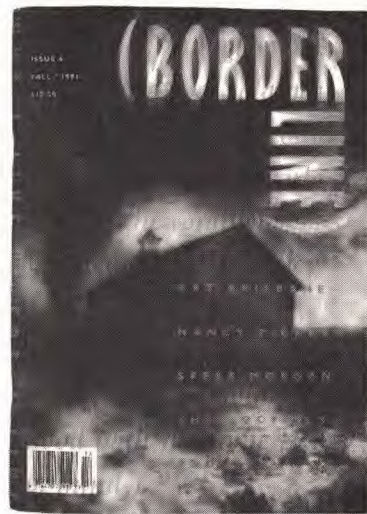
MAGAZINE SPREAD
 TYPOGRAPHY/DESIGN: Angeles Skouras
 New York, New York
 LETTERER: Dennis Ortiz-Lopez
 CLIENT: Rolling Stone
 PRINCIPAL TYPE: Decades Gothic



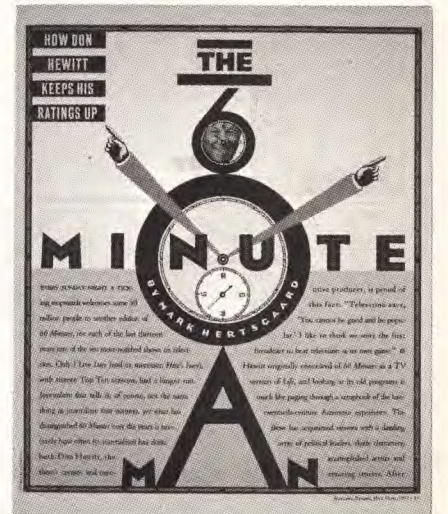
MAGAZINE SPREAD
 TYPOGRAPHY/DESIGN: Debra Bishop
 New York, New York
 LETTERER: Anita Karl
 Brooklyn, New York
 CLIENT: Rolling Stone
 PRINCIPAL TYPE: Wood type



MAGAZINE
 TYPOGRAPHY/DESIGN: Stefan Nowak,
 Christine Hess and Klaus Hesse
 Dusseldorf, Germany
 AGENCY: Hesse Designagentur
 CLIENT: Lindner Unternehmensgruppe
 PRINCIPAL TYPE: Walbaum and Frutiger



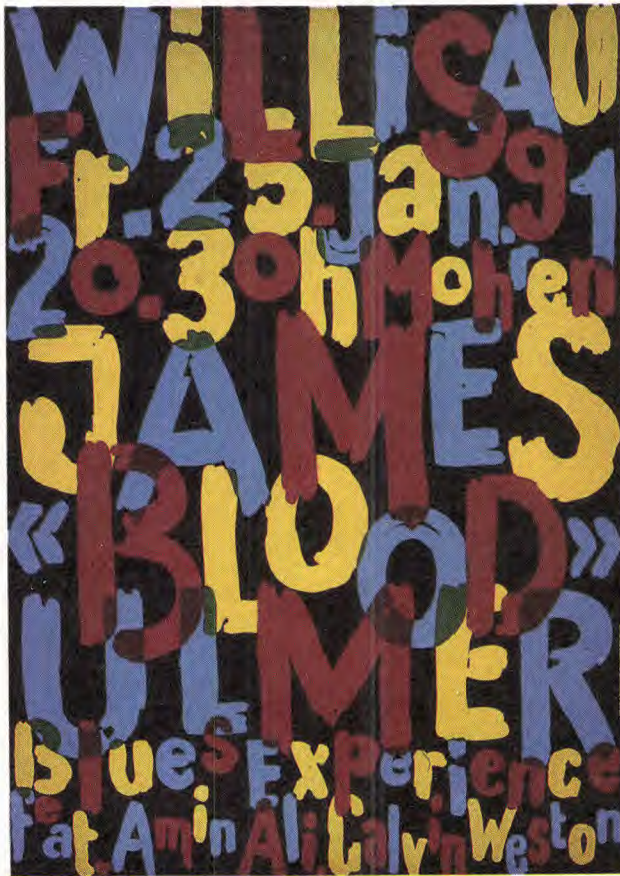
MAGAZINE
 TYPOGRAPHY/DESIGN: Mike Fink
 Sherman Oaks, California
 STUDIO: x height
 CLIENT: Borderline
 PRINCIPAL TYPE: Gill and Bembo



MAGAZINE PAGE
 TYPOGRAPHY/DESIGN: Debra Bishop
 New York, New York
 LETTERER: Anita Karl
 Brooklyn, New York
 CLIENT: Rolling Stone
 PRINCIPAL TYPE: Eagle Bold



POSTER
 TYPOGRAPHY/DESIGN: Zempaku Suzuki
 Ginza, Tokyo, Japan
 STUDIO: B. BI Studio Inc.
 CLIENT: IRC2 Corporation
 PRINCIPAL TYPE: City Compact Bold
 and handlettering



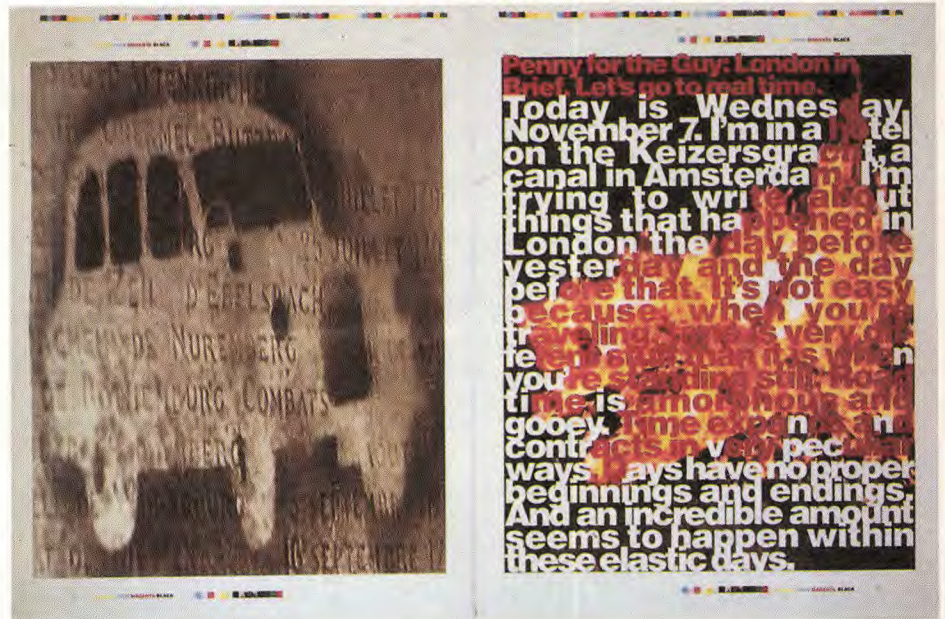
POSTER
 TYPOGRAPHY/DESIGN:
 Niklaus Troxler
 Willisau, Switzerland
 STUDIO: Niklaus Troxler Grafik-Studio
 CLIENT: Jazz in Willisau
 PRINCIPAL TYPE: Handlettering



POSTER
 TYPOGRAPHY/DESIGN: Alan Kitching
 London, England
 STUDIO: The Typography Workshop
 CLIENT: Pentagram Design, Ltd.
 PRINCIPAL TYPE: Wood letter (letterpress)



MAGAZINE PAGE
 TYPOGRAPHY/DESIGN: Gail Anderson
 New York, New York
 LETTERER: Anita Karl
 Brooklyn, New York
 CLIENT: Rolling Stone
 PRINCIPAL TYPE: Handlettering



MAGAZINE
 TYPOGRAPHY/DESIGN: Gary Koepke
 Magnolia, Massachusetts
 AGENCY: Altman & Manley/Eagle Advertising
 CLIENT: Agfa Corporation
 PRINCIPAL TYPE: Helvetica



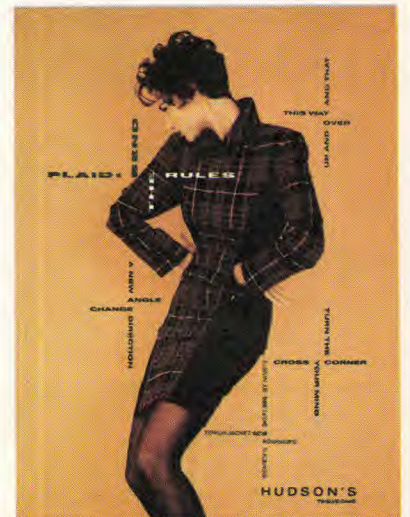
MAGAZINE COVER
 TYPOGRAPHY/DESIGN: Lloyd Ziff and
 Giovanni C. Russo New York, New York
 LETTERER: Ann Pomeroy and Giovanni C.
 Russo, New York, New York and Edward
 Ruscha-Pool, Los Angeles, California
 STUDIO: Lloyd Ziff Design Group, Inc.
 CLIENT: PUSH! Communications
 PRINCIPAL TYPE: Bauer Bodoni, Kuenstler
 Script and handlettering



PACKAGING
 TYPOGRAPHY/DESIGN:
 Haley Johnson and Daniel Olson
 Minneapolis, Minnesota
 STUDIO: Charles S. Anderson
 Design Company
 CLIENT: Cloud Nine, Inc.
 PRINCIPAL TYPE: Venus



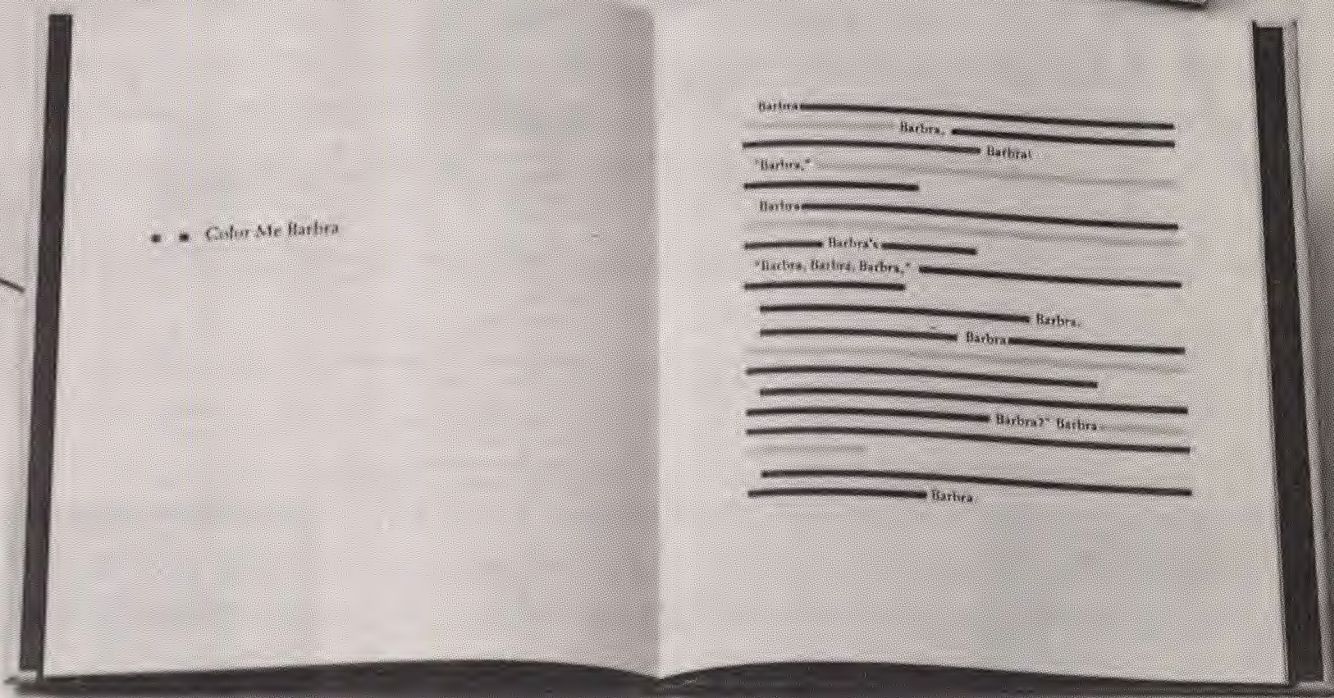
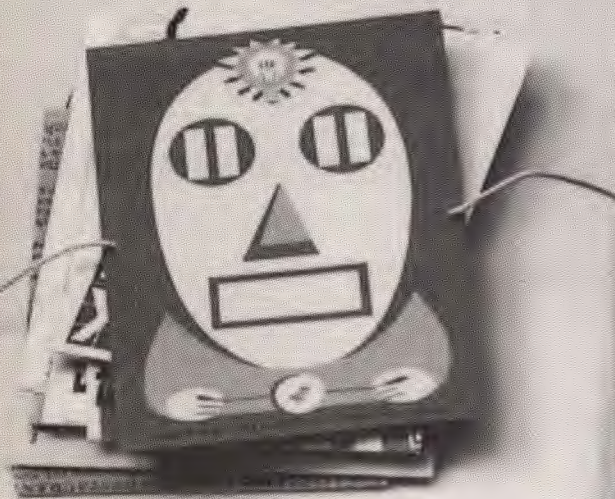
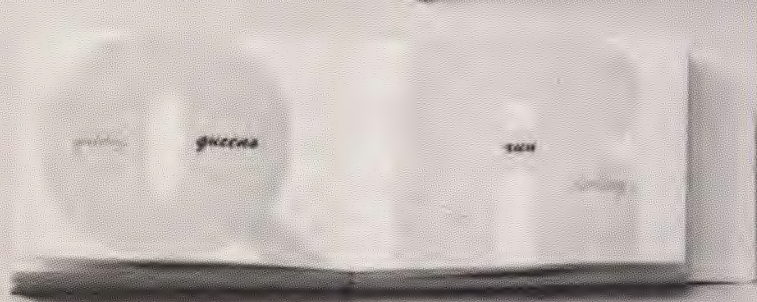
BOOK
 TYPOGRAPHY/DESIGN:
 Elsi Vassdal Ellis Bellingham,
 Washington
 CLIENT: EVE Press
 PRINCIPAL TYPE: Various



ADVERTISEMENT
 TYPOGRAPHY/DESIGN: Shannon Pettini
 Minneapolis, Minnesota
 AGENCY/CLIENT: Dayton's, Hudson's,
 Marshall Field's
 PRINCIPAL TYPE: Triumverate Extended

ARTS AND LETTERS

These two studios use letterpress to create innovative, experimental works of art



PURGATORY PIE PRESS by Karen S. Chambers

In Purgatory Pie Press' Tribeca studio in lower Manhattan, there is a 1930s Vandercook press and drawers filled with foundry type, as well as wooden gates to keep the youngest member of the operation, 21-month Polly EllaNora, out of the printing area. She and her older sister, Georgia Luna, are as much a part of the press as their parents Dikko Faust and Esther K. Smith.

The press started in 1977 when Faust made his first books at the University of Wisconsin, Madison, under the tutelage of Walter Hamady. Smith joined the press when she and Faust collaborated on their wedding invitation in 1980. She functions as editor, art director, binder, marketer and booking agent for PPP's lectures and workshops. Faust does the typesetting and the printing. As Faust describes the division of labor: "Esther's the large motor and I'm the small motor." Georgia Luna has contributed drawings for Purgatory Pie's postcard series. Polly EllaNora has at least been the motivation for a Faust-Smith designed birth announcement.

The name Purgatory Pie Press derives from the printer's term "pie" which means to spill a case of type. This is what Faust did on his first day of typography class. He spent the next two weeks re-sorting the eight-point Century

Oldstyle type, putting the damaged letters in the "hell box" and enduring his first "purgatory" as a letterpress printer.

Since moving to New York in 1978, Purgatory Pie Press has hand-set type and hand-printed books that totally integrate type with visuals, bindings with text, and content with form. "Some people think the printer should step back and just let the writer be everything," says Smith. Faust interjects: "We don't subscribe to the 'crystal goblet theory' where type disappears, just becoming a medium for words." Smith adds: "When we're doing it, we think of it as a pretty equal collaboration among different elements of a book." And, she insists, "the type should be seen." Although PPP will do an occasional wedding invitation or business card to help cash flow, it has concentrated on three printed artforms: a monthly postcard series done in collaboration with visual artists and writers, annual datebooks and artist books. This year they are concluding the postcards and beginning Artist Tracts triptychs to be published annually in a series of five.

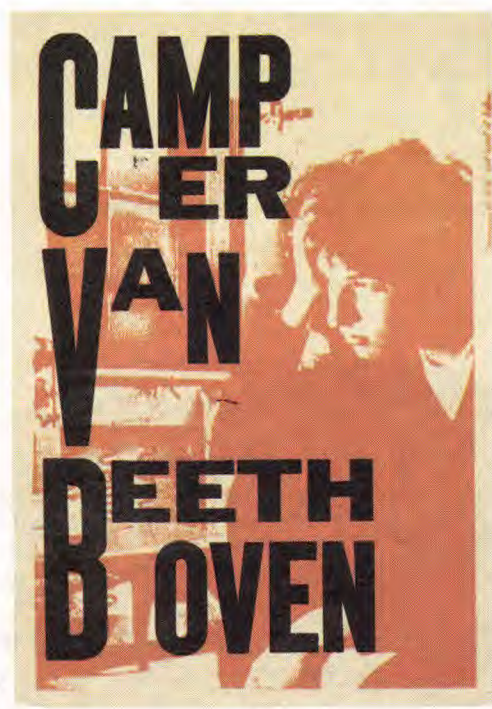
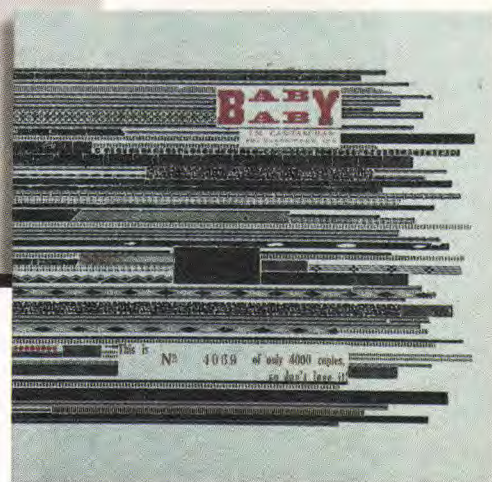
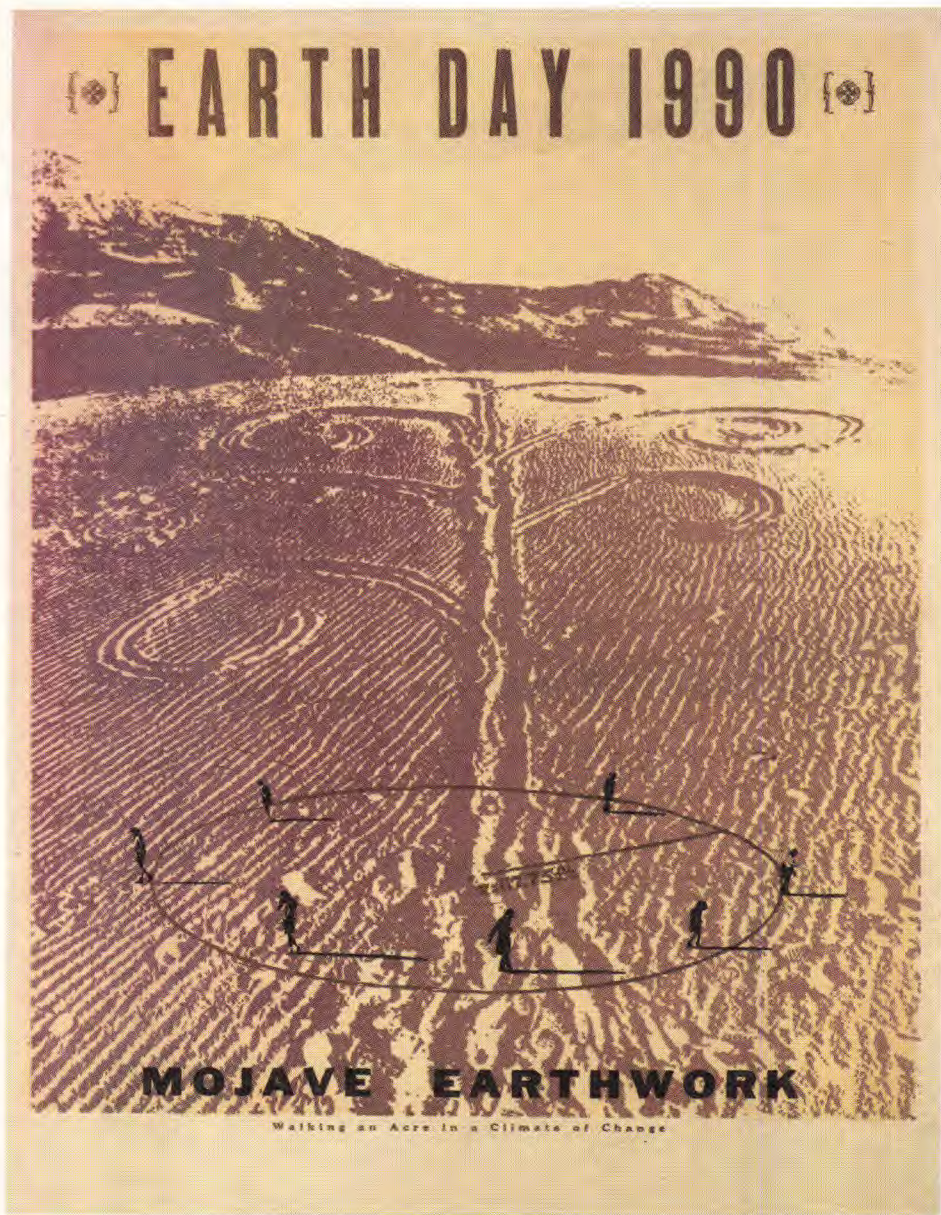
But it is the artist books that are the heart of the operation. The PPP catalog states that it publishes "an artist book each equinox or so." It would be a cliché to say that each book is a labor of love, for each requires a commitment of time that can easily outlast a passionate love affair. Although the text is selected by



Smith, because of the amount of time involved in handseting the foundry type, it is important that Faust like it. "Yeah, and it's got to be short. It's got to keep our interest," Faust explains.

Short fiction works well for them. The couple find most contemporary poetry too traditional, too sentimental or too pretentious. "A lot of people who would have been writing poetry are now doing short pieces of fiction and those works are ideal for our little books," explains Smith. In an age of instant type gratification, Smith and Faust still find satisfaction in the labor intensive letterpress. Smith recalls this childhood incident which made her recognize the importance of applying patience to the creative process: "I had to leave my parents a note and I didn't know how to spell very many words, so I had to think about it really carefully. Not knowing how to spell has made me a much better writer because I had to be so careful about choosing my words. I think that using letterpress can do the same thing. If you can type it all up, press a couple of buttons, make it justify perfectly and in whatever typeface you want, you don't have to write or edit as carefully. That doesn't necessarily seem to be a good thing."

Pursuing their philosophy of a completely integrated design wedding content to form, Purgatory Pie Press has produced some very good things.

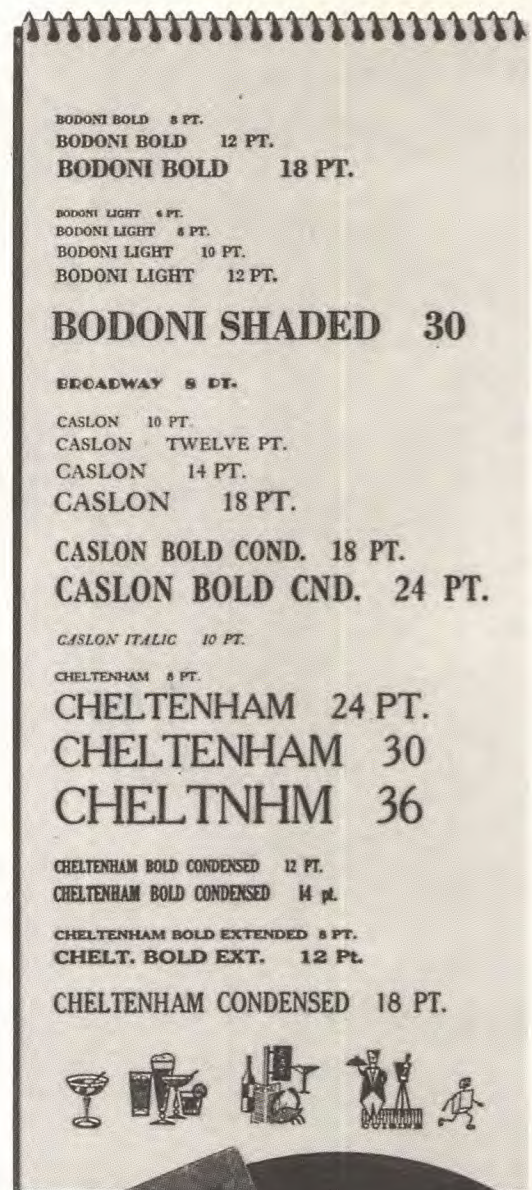
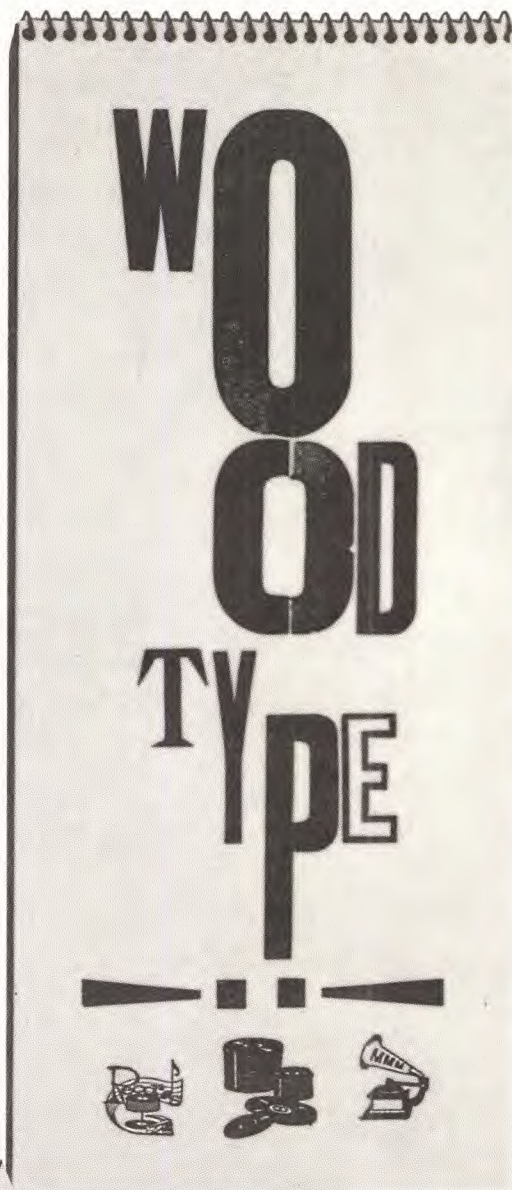
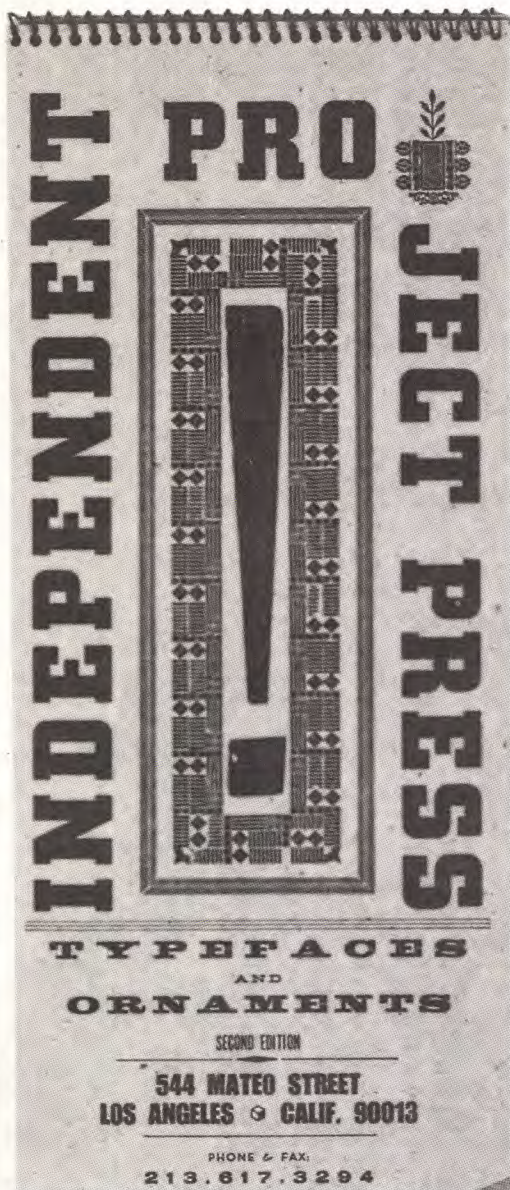


INDEPENDENT PROJECT PRESS by Joyce Rutter Kaye

Bruce Licher regularly feeds his 1930s Chandler and Price letterpress "work-horse" a diet of chipboard, shirts, shop rags and batches of handmade Indian sea paper composed of seaweed, pebbles and other oceanic detritus. Printing on such a diversity of fiber-enriched materials exemplifies Licher's experimental, contemporary approach to his work at Independent Project Press, Los Angeles. Challenging the physical limits of the press is just one way Licher seeks to question the notion of art itself. "I've always tried to use a traditional medium to create something within the realm of conceptual art," he explains.

This philosophy applies equally to Independent Project Records, Licher's own record label. Believing that albums can attain fine art status, he releases them packaged with IPP's exquisite, handmade letterpress covers. The IPP/IPR concept first got its start—and its name—12 years ago while Licher was a fine arts student at UCLA. For a senior year independent study project, Licher envisioned the idea of limited edition record releases packaged as works of art. An accomplished rock guitarist, he joined with friends to record "Project 197," a 7-inch release of experimental riffs and noise, and the label was born.

But Licher's interest in letterpress did not grow until a year later, when



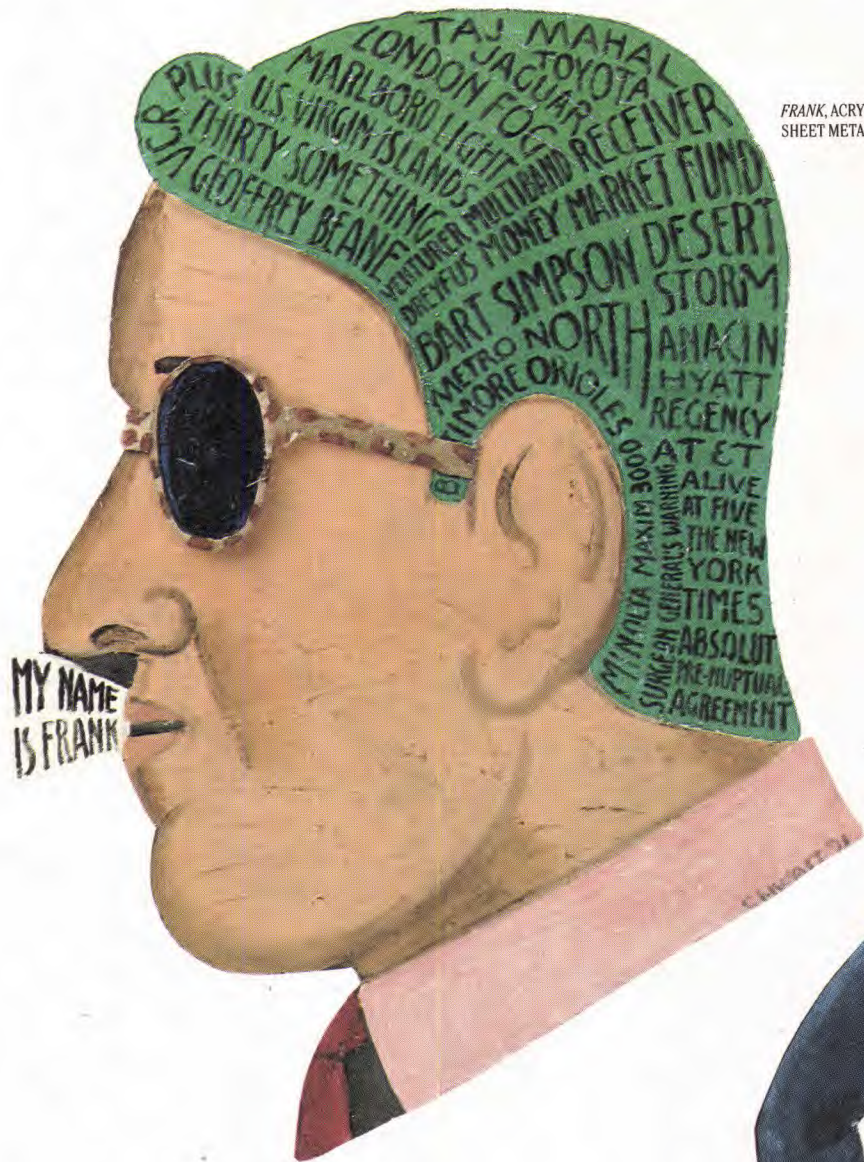
he discovered the technique by accident. The leader of the industrial rock band Savage Republic, he was looking for ways to promote the band and further his notion of creating album artwork. When an offset printing class at Los Angeles Women's Graphic Center was cancelled, Licher took a letterpress class instead and was smitten by the handmade quality and tactile appeal of the postcards he printed on the Center's Chandler & Price. "I like the hands-on quality of letterpress," he says. "I like the way it creates an impression on the paper."

After releasing Savage Republic's debut album "Tragic Figures," in 1982 Licher signed additional underground bands, such as Human Hands and Komunity FK, and issued the debut LP from the acclaimed band Camper Van Beethoven. In 1984, Licher found a warehouse space on Mateo Street in downtown L.A., and bought Chandler & Price and Vandercook presses. One year later, he married artist Karen Nielsen Licher. In September, the couple plan to move IPP to Sedona, Arizona because of the area's growing artist community.

Although Licher is obviously a holdout for vinyl, he plans to offer CDs in the near future to meet public demand. Given IPP's limited market, Licher pays the bills by working on printing jobs for outside clients. Recent projects include promotional materials for the group R.E.M., Greenpeace and Virgin Records.

Many IPP album covers, sleeves and postcards are printed on crude chipboard, which serves as a foil for delicate metallic inks and ornate borders. Licher favors typeface extremes—from sturdy, blocky wood type to ornate and decorative turn-of-the-century type families, and often uses them together. The resulting style reveals a tribute to Russian Constructivism as well as contemporary graphic design influences. Whatever the project or medium, IPP aims to improvise, such as printing album promos on a clean batch of shop rags or changing type seconds before printing. "I like happy accidents," says Licher.

Licher is now hoping the art of letterpress will achieve an even loftier status with a new series of limited edition art posters he calls "typographs." The first print, a collaboration with his wife and four other artists and created for Earth Day 1992, was exhibited at Emerging One Gallery in Los Angeles this spring. Entitled "As Above, So Below," the work protests the earth's diminishing ozone with a thickly applied multicolor letterpress image of a sun's diminishing conception a divided sky. The resulting piece appears to be silkscreened, a misconception which doesn't trouble Licher at all. "Letterpress is a marriage between commerce and fine art, which is the line I've always been walking," he says. With IPP's latest work, it appears that line is beginning to vanish.

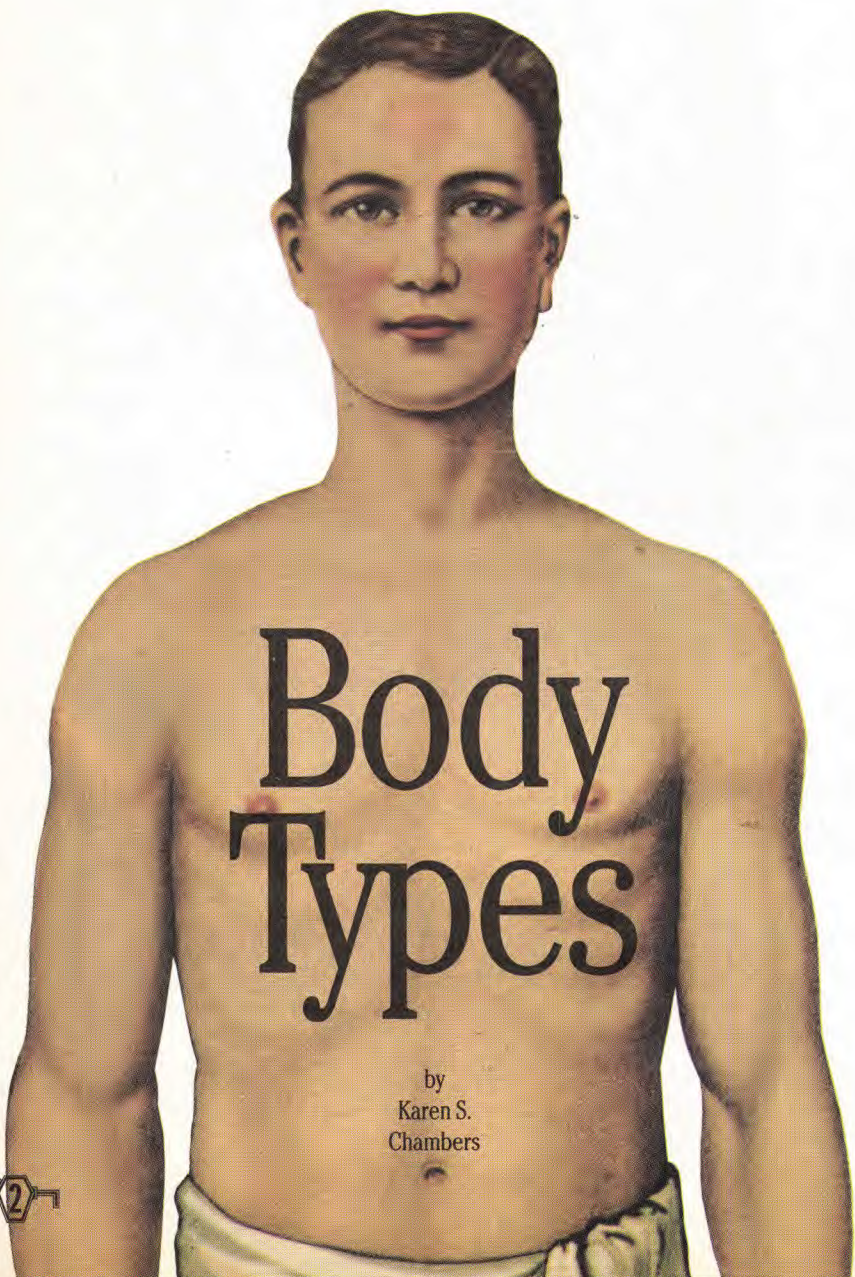


FRANK, ACRYLIC ON SHEET METAL

Seymour Chwast
blends
human forms
with
letterforms



CATCHING THE 5:23,
ACRYLIC ON SHEET METAL



Body Types

by
Karen S.
Chambers

"The way type and images work together intrigues me. While both are expressive, they can either be integrated or made to visually contrast each other. The image may have volume, but the type has texture. The type can explain what the image is really doing, as well as reinforce the spirit of the work," says Seymour Chwast.

After a lifetime in the graphic design field and now as the creative head of The Pushpin Group, New York, Chwast is one of the most influential designer-illustrators in the business today. Yet even sitting in this expansive Park Avenue office on a caramel-colored leather sofa, Chwast comes across as completely unassuming. If one were to draw a portrait of him, it would take many strokes and subtly colored areas to capture him. That image would sharply contrast his own drawings, which are often planar and pure hued.

Chwast is a quiet man. His eloquence comes through his hand—his left hand, to be precise—as the 1985 Abrams' book, *The Left-Handed Designer* pointed out. When asked about designing an alphabet he answers, almost ingenuously, "You start with the letter A. Y is always a problem. Z is interesting because heavy strokes on other letters are always on the right side, but with the Z it's the other way around. If you follow all the rules, you can't go wrong. Now you know everything about designing an alphabet."

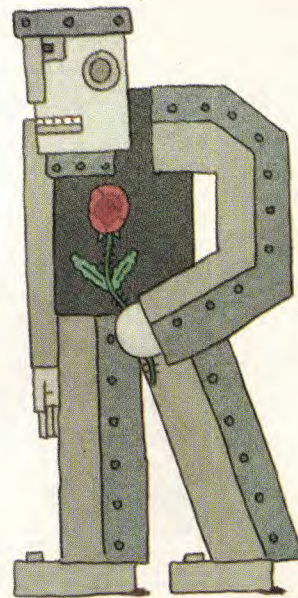
And what about blending illustration and design? "It's trying to take two or more ideas and combine them into one terrific picture. Then style follows. In most cases that's the way we solve our graphic problems," Chwast explains.

Chwast's work, best known for its clarity and skillful balancing of image and type, speaks for itself. For a cover of *The Sophisticated Traveler* magazine supplement of *The New York Times Magazine*, Chwast began with illustrations of travelers

and their baggage, and then added a clever way to answer the need to communicate the issue's contents: Coverlines were designed as old-fashioned souvenir labels plastered on suitcases. With its sophisticated distillation of form, the style of the cover parodied the work of French Art Deco designer A. M. Cassandre.

Although Chwast recognizes that many clients expect his design solutions to always involve illustration, he sees himself first as a designer. He comments, "While I draw, I'm not a drawer, I'm a designer. Shape is important to me. Compared with conventional illustrators who start from the inside and work their way out, I start from the outside and work in."

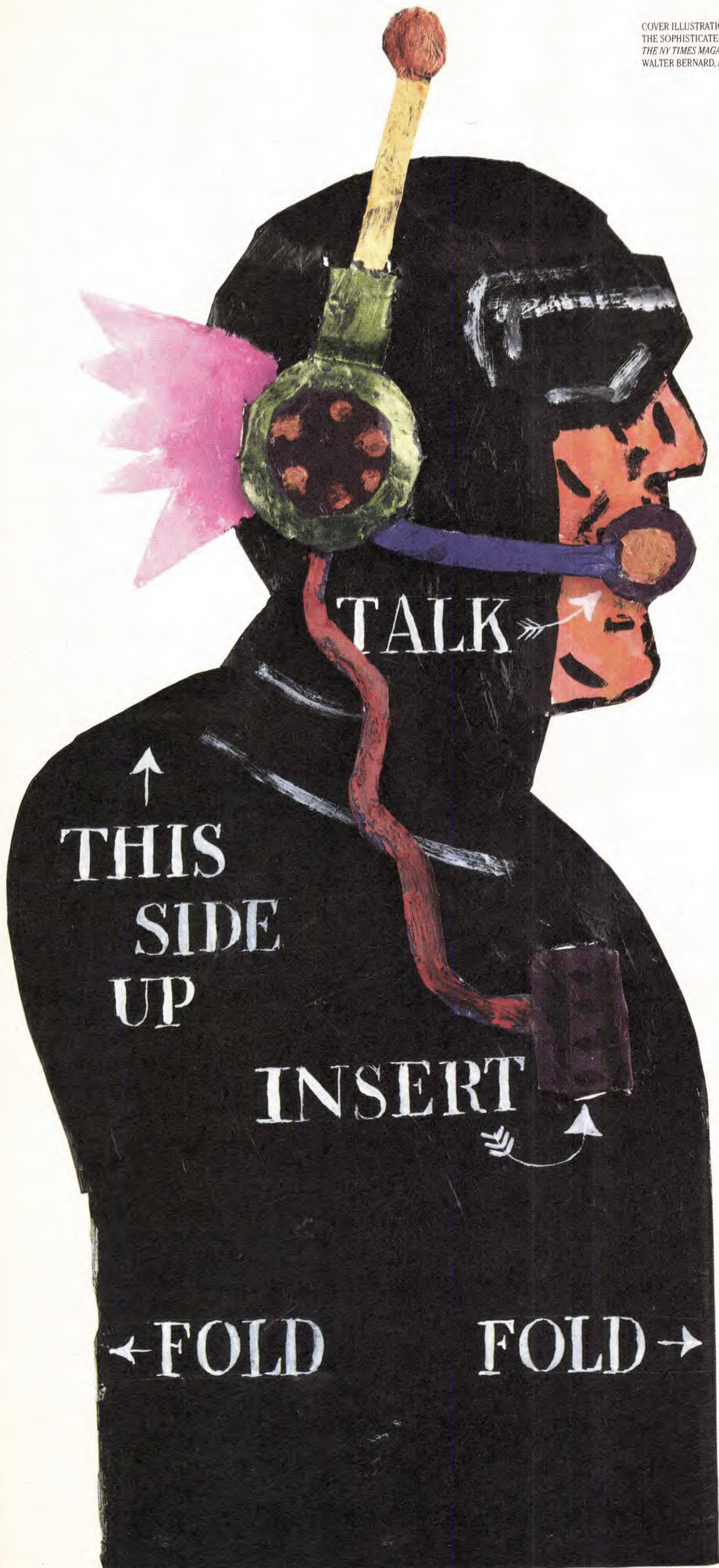
His cutout and painted galvanized steel sculptures, begun three years ago, demonstrate that approach. Chwast likes the medium because, he explains, "I don't have to worry about the background. When I was painting, every background was a sunset." He pauses to puff on his pipe. "And it becomes real."



CHARACTER FROM THE ALPHABET PARADE, PUBLISHED BY HARCOURT BRACE JOVANOVICH



COVER ILLUSTRATION FOR
THE SOPHISTICATED TRAVELER;
THE NY TIMES MAGAZINE,
WALTER BERNARD, ART DIRECTOR



UNTITLED, ACRYLIC ON SHEET METAL



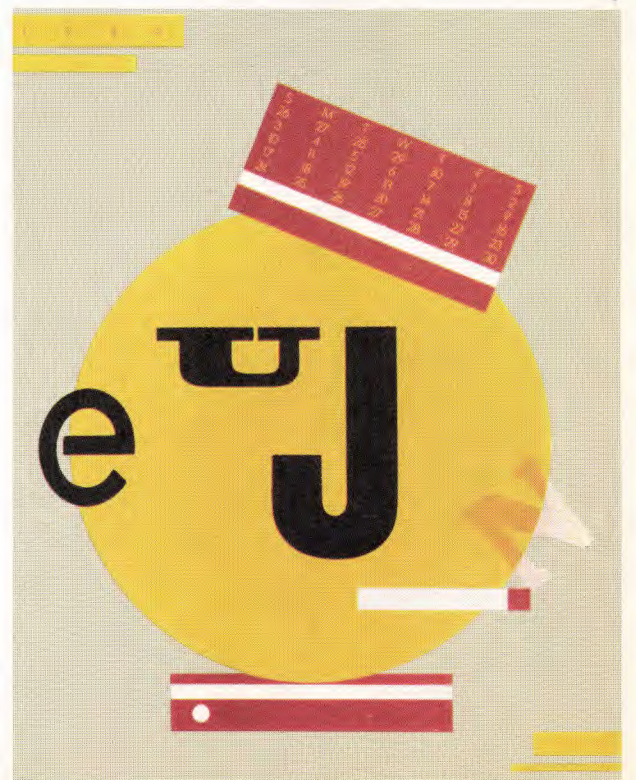
While it's not three-dimensional, it's not two-dimensional. It's shallow and very often that's part of the point that I'm making. That there's nothing behind it."

For one sculpture, Chwast has cut out the profile of a conventionally handsome young man. He sports a corporate haircut and wears the business world uniform of white shirt and tie. Dark glasses hide his eyes and from his mouth comes the flat announcement of his identity: "My Name is Frank." But the strands of the hair bear some of his thoughts and these reveal more about his character. Scrawled in block capital letters are the phrases, "Thirty Something," "Geoffrey Beane," "Metro North," "Jaguar," and "Desert Storm," leaving no doubt that Frank is a leftover yuppie.

At five years of age, Chwast wanted to be a cartoonist for The Walt Disney Company. In a way, that childhood dream has finally been fulfilled. One of his most recent projects was designing *You Must Have Been a Beautiful Baby: Snapshots of the Stars* for the newly formed Disney book division.

When asked what he would like to do next, Chwast replies, "I used to say 'a full-length animated film,' but I'm not so interested in that anymore." And then he wryly adds, "Lunch would be nice." That practicality and puckishness do define this left-handed designer.

Karen S. Chambers is an internationally published author on the subjects of craft and design.



JUNE CALENDAR FOR PM TYPOGRAPHERS



Fred &
Ginger

BERTHOLD BODONI REGULAR & REGULAR ITALIC

BACON & EGGS

ITC BOOKMAN MEDIUM & ITC GARAMOND LIGHT

Gin &
Tonic

ITC FRANKLIN GOTHIC DEMI & BOOK

OIL & VINEGAR

ITC CENTURY LIGHT CONDENSED & ITC CHELTENHAM ULTRA CONDENSED

Salt &
Pepper

TIMES ROMAN & HELVETICA BOLD

LOX & BAGELS

ITC LUBALIN GRAPH DEMI & LIGHT

Peanut Butter
& *Jelly*

ITC CHELTENHAM BOLD CONDENSED & ITC NEW BASKERVILLE ITALIC

ADAM & EVE

ITC GARAMOND BOOK & BOOK ITALIC



CHURCH & STATE

ITC GARAMOND LIGHT & ITC BERKELEY OLDSTYLE BOOK

Apples &
Oranges

OPTIMA & HELVETICA REGULAR

LOVE & HATE

ITC BERKELEY OLDSTYLE BOOK & ITC GARAMOND BOOK

Republicans
& Democrats

ITC SOUVENIR & ITC BOOKMAN LIGHT

ART & COMMERCE

ITC NEW BASKERVILLE ROMAN & ITC CASLON 224

Business
& Pleasure

ITC FRANKLIN GOTHIC BOOK & ITC AVANT GARDE GOTHIC BOOK

OIL & WATER

PALATINO & ITC GALLIARD ROMAN

Drinking &
Driving

BERTHOLD BODONI REGULAR & ITC NEW BASKERVILLE ROMAN

NEVER



NEVER

WORRY

THE SIMPLE ANSWER? DON'T MIX TYPEFACES FROM DIFFERENT FAMILIES.

If you need more than one typeface for a particular job, it is safest and easiest to rely on a single type family. Mixing within a family ensures acceptable levels of contrast without disruptive design clashes. Using a variety of faces from one type family can make complex graphics easier to understand, or an otherwise bland page more appealing.

But there are those of us who occasionally want to live dangerously; even the most conservative among us yearn to take a short walk on the wild side. Mixing typefaces is actually a pretty safe walk—if you watch your step.

THE RIGHT REASON First, as obvious as it may seem, you must have a reason to mix typestyles. Even if you are staying “in family,” you should change typestyles only if you have a good reason, such as making information more clear, improving visual relationships, and making a message more noticeable. Other reasons are usually suspect.

THE RIGHT TOOLS Second, have some “tools” handy to help you choose the best design combination. You should have a good type supplier’s specimen book, along with one of several compendiums which show similar typeface designs grouped together. One of the best is Rookledge’s International TypeFinder by Christopher Perfect and Gordon Rookledge.

BASIC GUIDELINES Next, follow the Typographic Golden Rule for combining different typeface designs: The bigger the contrast, the better. The safest out-of-family contrast is to use a serif typeface combined with a sans serif typeface design. By combining the two, you are only one step removed from absolute conservatism.

A slightly more adventurous decision would be to mix two very different looking serif typefaces. For example, try an oldstyle like ITC Weidemann® and a modern such as Torino, or a transitional like ITC New Baskerville® and a glyphic like Friz Quadrata.

Mixing two sans serif designs, however, can be downright dangerous typography. Only the most dissimilar styles should be combined, for example a 19th century sans like ITC Franklin Gothic® with a geometric sans like ITC Avant Garde Gothic®. Faces that are as close in design as Helvetica® and Univers®, however, almost never work well together.

FY(T)I
FOR YOUR (TYPOGRAPHIC) INFORMATION

- 1 - Combine at will
- 2 - Not a conservative choice
- 3 - Think again

Display	Avant Garde Gothic*	Bauhaus*	Bembo	Bodoni	Bookman*	Caslon*	Century*	Cheltenham*	Franklin Gothic*	Futura	Garamond*	Gill Sans	Helvetica	Kabel*	Korinna*	Optima	Palatino	Quorum*	Souvenir*	Times Roman	Univers	Zapf Book*
Avant Garde Gothic*	1	1	1	1	1	1	1	1	3	1	1	2	3	1	1	1	2	1	1	1	3	1
Bauhaus*	3	1	1	1	1	1	1	1	2	2	1	2	2	2	1	2	1	2	1	1	3	1
Bembo	1	1	3	1	1	2	2	1	1	2	2	2	1	1	2	1	1	2	1	2	1	1
Bodoni	1	1	1	1	1	2	2	1	1	1	1	1	1	2	3	2	1	1	1	2	1	3
Bookman*	1	1	1	1	1	1	2	2	1	1	1	1	1	1	2	2	1	1	2	1	1	2
Caslon*	1	2	2	2	1	1	2	2	1	2	2	1	1	1	3	2	1	2	1	2	1	2
Century*	1	2	2	2	2	2	1	1	1	2	2	1	1	1	3	2	1	2	1	3	1	2
Cheltenham*	1	1	1	1	2	2	1	1	1	1	2	1	1	1	1	2	1	2	2	1	1	2
Franklin Gothic*	3	1	1	1	1	1	1	1	1	1	2	3	1	1	1	1	1	1	1	1	3	1
Futura	3	3	1	1	1	1	1	1	2	1	1	3	3	2	1	3	1	2	1	1	3	1
Garamond*	1	2	3	1	1	2	2	2	1	2	1	1	1	1	2	2	1	2	2	2	1	1
Gill Sans	2	2	1	1	1	1	1	1	2	1	1	1	2	1	1	1	2	2	1	1	3	1
Helvetica	3	1	1	1	1	1	1	1	3	1	1	2	1	1	1	1	1	1	1	1	3	1
Kabel*	2	3	1	1	1	1	1	1	3	3	1	3	3	2	1	2	1	2	1	1	3	1
Korinna*	1	1	1	2	2	1	1	3	1	1	1	1	1	1	1	1	2	1	2	1	1	2
Quorum*	2	2	1	1	1	1	1	1	1	1	2	1	1	3	1	1	1	2	1	2	1	1
Optima	2	1	1	1	1	1	1	1	1	1	2	1	1	1	1	1	1	1	1	1	1	2
Palatino	1	2	3	1	1	2	2	2	1	3	2	2	1	1	2	2	1	1	1	2	2	1
Souvenir*	1	1	1	1	2	1	1	2	1	1	2	1	1	1	1	1	1	1	1	1	1	2
Times Roman	1	2	2	2	1	2	3	1	1	2	2	2	1	1	2	2	1	2	1	1	1	2
Univers	3	3	1	1	1	1	1	1	3	3	1	3	3	3	1	2	1	2	1	1	1	1
Zapf Book*	1	1	1	3	2	2	2	2	1	1	1	1	1	1	2	1	2	1	2	2	1	1

*ITC TYPEFACE

What's the problem with combining similar designs? Typestyles that are close in design, but not from the same family create a visual discordance. Our sensibilities seem to require either strong typographic contrast—or none at all. To some degree this has even been proven in legibility studies. Researchers have found that typefaces and typographic arrangements which are pleasing to the eye are also the most legible. Unlike color combinations that can benefit from subtle contrast, typeface changes need to be obvious.

Something that only sounds dangerous, is to combine serif italic designs with almost anything. Since serif italic designs are virtually their own typestyles and originally they were created to either work on their own or mix with any number of serif styles, they can be mixed with sans serifs as well as just about any serif design.

Finally, never combine a typeface with an electronic distortion of that typeface; they almost always look ungainly, and since the end result is not an integrated design variant, they almost always clash with the real design.

A 'STICK IN THE GROUND' The matrix above can provide some general guidelines for mixing different typefaces. A variety of display typestyle choices are listed across the top, and text choices are down the side. To determine typestyle compatibility, cross-reference from horizontal to vertical. The number in the box that intersects two typestyles will indicate the degree of compatibility. The numeral **1** indicates typestyle compatibility. (mix at will) Combinations intersecting with a numeral **2** should be handled with caution. Typestyles that intersect at a numeral **3** should be avoided.

One final note: there are no typographic absolutes. There are, more than likely, several applications and circumstances that would render two normally mixable typestyles just about as compatible as oil and water. Conversely, there are surely situations that would enable normally incompatible typefaces to be the best of friends.


ITC Oswald is a typographic revival from the creative hand of David Farey. In this design he has captured the charm, wit and creative spirit of one of America's most important type designers: Oswald Cooper.

ITC Oswald is a restoration of a little-known Oz Cooper typeface called Cooper Fullface. Cooper's original intention with Fullface was to create a modernized version of Bodoni. Cooper once characterized Fullface this way: "It is unusual because it combines the sharp contrast of main and minor lines, as in Bodoni, with the free rendering of pen drawn characters, as in Caslon." While the Bodoni influence is clearly evident in Cooper's Fullface, the Caslon design traits, especially as Oz Cooper identifies them, are more difficult to see. Nevertheless the final product was a distinctive and highly versatile display type.

Farey's recreation of Cooper Fullface started in 1987 when he found a copy of Mac McGrew's preliminary edition of *American Metal Typefaces of the 20th Century* in an antiquarian book shop. There he discovered a partial showing of the Cooper typeface. A year later he used four letters from that book when creating the Christmas card greeting, "NOEL."

Then two years later Farey purchased a rare limited edition book about Oz Cooper and his work. There he found a full alphabet showing of Cooper Fullface. As soon as he made this find, Farey knew that he was destined to revive the Cooper design. The Oz Cooper revival was released as an exclusive design from Farey's typesetting and design studio.

Late in 1991, ITC saw this design and was able to convince David Farey to share his confection with the rest of the design community.

ITC Oswald is available in one display weight suitable for a variety of typographical uses in advertising and design. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license  is your guarantee of authenticity.

This new typeface will be available to the public on or after August 21, 1992, depending on each manufacturer's release schedule.

60 POINT

A B C
a b c d

48 POINT

D E F G
e f g h i j

36 POINT

H I J K L
k l m n o p

24 POINT

M N O P Q R S
q r s t u v w x y z

18 POINT

T U V W X Y Z 1 2 3 4
\$ € £ % ^ ~ (: ; , . ! ? - _

14 POINT

5 6 7 8 9 0 & Ç Æ È Ë ç œ æ
/ # *) 1 2 3 4 5 6 7 8 9 0 [† ‡ § ¨]


ITC
Oswald™

Typeface design has always been on the cutting edge of publishing technology. When photography first became a viable method for setting type, fonts of new faces were eagerly developed using photography as a design tool. When digital fonts became a practical reality, type designers quickly began to take advantage of it. Even Johann Gutenberg, who invented typography in the 15th Century, developed his typefaces to be compatible with the most sophisticated technology of his day, metal type founding.

Today, virtually every typeface submitted to ITC for possible release into the ITC library is provided in the form of digital technology. But there are also some wonderfully simple regressions to early technology. ITC Mona Lisa Solid is such a case.

ITC Mona Lisa Solid complements an earlier typeface design, ITC Mona Lisa Recut, which met with overwhelming success after its release in February, 1991. This crisp art deco design has been used in a wide variety of typographic applications, which ITC often has the opportunity to see. One such example was sent to us by a colleague—although with one, very important, change made to the basic design.

The type was used for a large headline, but the designer had taken a felt-tipped marker and filled in the "engraved" portion of ITC Mona Lisa's character strokes. The accompanying note simply said, "How about this for a new ITC release?" ITC loved the idea. The new design would be a wonderful augmentation to ITC Mona Lisa Recut, and it could also stand on its own as a versatile display type. Thus, the low-tech capabilities of a 98-cent marker created this addition to the ITC typeface library.

ITC Mona Lisa Solid is available in one display weight suitable for a wide range of advertising typography. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license  is your guarantee of authenticity.

This new-typeface will be available to the public on or after August 21, 1992, depending on each manufacturer's release schedule.

60 POINT

ABCDEFGHIJ
abcdefghijklm

48 POINT

IJKLMNOPQRS
nopqrstuvwxyz \$£

36 POINT

TUVWXYZ 1234567
¢% ^ ~ (: ; , . ! ? _ _ _ / # *) 123

24 POINT

890 & Ç Æ Ć Ē ß ç ø æ œ fi ABCDEFGHI
4567890 [† ‡ § « »] abcdefghijklmnop

18 POINT

JKLMNOPQRSTUVWXYZ 1234567890 &
qrstuvwxyz \$ £ % ^ ~ (: ; , . ! ? _ _ _ / # *) 1234567890 [† ‡ §

14 POINT

Ç Æ Ć Ē ß ç ø æ œ fi ABCDEFGHIJKLMNOPQRSTUVWXYZ
§ « »] abcdefghijklmnopqrstuvwxyz \$ £ % ^ ~ (: ; , . ! ? _ _ _ / # *) 12345

ITC Mona Lisa SOLID™

The All-Purpose 1992 Republican Party

AS THIS YEAR'S PRESIDENTIAL CANDIDATES THROW PUNCHES IN THE POLITICAL RING, DO YOU FEEL LIKE THROWING IN THE TOWEL?

On my way here tonight I met a man—let's call him Al—an ordinary decent, normal, hardworking middle-class American husband and father. 🇺🇸 Al's been out of work for 15 months. His unemployment ran out a while back. His health insurance has lapsed. The bank is foreclosing on his house. His wife has a drinking problem.

His mother's in a rest home with Alzheimer's. His teenage daughter's pregnant, his transmission's shot and his little boy's dog got hit by a truck. 🇺🇸 Just another hard luck story? You bet it is. But there are too many hard-luck stories around these days.

There are too many foreclosures, too many drinking problems, too many kids whose Dads can't afford to buy them a new mutt. Too many ordinary

Joes named Al. 🇺🇸 Al was taught that if you worked hard, kept your nose clean and looked after your family, the American Dream would be

yours for the asking. Now Al is staring the American Nightmare right in the face—welfare

handouts, food stamps, public housing. Al is scared. Al is hurting. Al is angry. 🇺🇸 Al sees

fat cats in Congress sitting on their hands while they vote themselves perks and take skiing trips at the public's expense. He sees

bureaucrats soaking up his taxes with a sea of paper. He sees drug dealers driving around his neighborhood in fancy cars

with enough gold chains around their necks to buy his kids a hundred mutts. He sees foreign companies stealing

jobs and profits away from hardworking American men and women, sucking America dry and spitting out the shells. 🇺🇸 What does Al want? Al

wants change, my friends. Not the spare kind! Al doesn't take handouts—never has. Al wants the kind of change that hurts! Real meaningful change. Al wants America

back! 🇺🇸 The Republican Party is that party of change. The party of reform. The party that

will root out the entrenched interests that have been strangling the golden goose of

American middle class prosperity and throw them on the garbage heap of history. We in the Republican Party

want the bums in Washington out on their rear ends! 🇺🇸 Don't get us

wrong. We're not saying that there aren't fine, dedicated men and

women in Washington, D.C.

doing their best to fight a sick, corrupt status quo. Our system of government is the greatest in the world.

We're Number One and we've proved it!

What's wrong with our great system is the rotten apples who have wormed their way into the barrel. 🇺🇸

As you know the Republicans have fought long and hard against the burdens government puts on ordinary Americans. We're coming to Washington to kick the insiders out!

We don't care who calls us outsiders. We're proud to be outsiders. But we are the only outsiders with the inside track. With enough experience and connections and

resources to do the job in a responsible manner. Let's not throw out the baby with the bathwater! 🇺🇸 And isn't that what Al really wants? Does Al really want a job? NO! Al

wants what the Republican party stands for—responsible, responsive government. A government that listens to him as well as other legitimate voices of concern in the land,

whose needs may differ from his. 🇺🇸 Our priorities are Al's priorities. We want the drug dealers who haunt our kid's schoolyard in jail with no hope of parole and throw away the keys. And we don't aim to be too picky about how we

do it! 🇺🇸 We want foreign companies—and we all know who that means—to pay the fair price for the privilege of doing business in the greatest nation on earth. As Al

remarked to me, "If the Japanese are so smart how come **they** didn't figure out how to split the atom?" 🇺🇸 Know

why? Because back then we weren't dumb enough to show them how! 🇺🇸 We want all Americans to have the freedom to send their kids to schools that will teach them what they

need to know to achieve the American Dream. What you earn depends on what you learn. That's why we can do without schools that teach our kids nothing but the care and use of condoms. 🇺🇸 We want guns out of the hands

of criminals, rapists and drug dealers and back in the hands of ordinary decent middle-class people where they belong!

🇺🇸 Most important of all, the Republicans want the incredible burden of taxes on the middle class lightened. For Pete's sake, let's give Al a break. 🇺🇸 We propose a new, simplified tax code. Fair to the middle class without strangling

vital new investments. One that closes the loopholes for the fat cat tax evaders and their lobbyists in Congress. And one that Al can understand! 🇺🇸 Here in a nutshell is the new

Republican tax-cut proposal. A flat sliding, progressive, across-the-board 5% increase in personal exemptions for all Americans, except for families whose unearned income




divided by the rate of growth of their capital gains before tax is in excess of 5% adjusted for inflation, to be offset by a reduction in long-term depreciation credits where such

depreciation is the result of negotiable tax credits being generated by non-financial corporate



indebtedness. 🇺🇸 What could be simpler than that? 🇺🇸 "But wait!" I can hear you saying. "Sure Al's gonna have up to

Presidential Candidate Stump Speech

COMIC TONY HENDRA SUGGESTS THAT FRUSTRATED VOTERS TURN THEIR ATTENTION TO THE OFT-OVERLOOKED REPUBLICAN PARTY

a hundred dollars more per year in take-home pay once he gets his job back. What happens if he or his loved ones get hit with a catastrophic illness?"  What happens if a tree killed by acid rain falls on Al's wife? What happens if his daughter's foreign-trained obstetrician botches the delivery? What happens if a runaway forklift crushes his legs or he loses them in a terrible smelter accident?  Under existing health plans, Al would be in trouble. Big trouble. Not only would he have a vegetable or a cripple on his hands or be a paraplegic himself, he'd be broke, too!  That's why the Republicrats are proposing the first comprehensive health coverage plan in Amer-

ican history. We'll do it without raising taxes, and we'll do it without plunging the country further into debt. It won't cost you a penny more than you're paying now. Plus we'll avoid the horror and butchery of the failed Canadian experiment in socialized medicine.

 Best of all, in most cases you'll be able to pick the doctor or hospital, or at least the drugstore of your choice. 

Sound too good to be true?



It's not. The key is a healthy dose of good old American self-reliance. Look—70 percent of the costs of modern medicine are for elective surgery, minor trauma and non-life-threatening treatments.

Our parents and grandparents didn't go whining to the hospital every time they had a minor cut or nosebleed. They got on with the treatment themselves. 


The Republicrats are sure that Americans are just as resourceful as their grandparents were.

And with the tremendous strides made by medical technology, all kinds of amazing techniques are available that our grandparents never dreamed of. 


There is nothing about an appendectomy that anyone with a high school diploma can't learn in five minutes. Why not do it yourself? Every simple do-it-yourself procedure, like an appendectomy or a minor skin graft, will save thousands of dollars in costly


hospital services. Money that will be desperately needed for the real priorities, like Al's new prosthetic legs.  Less is more, my friends. That's the Republicrat blueprint for the '90s. Do only what is necessary and affordable. Then let the strong, resourceful men and women of America take over from there. 



People have been saying that the government should do more for the homeless and the unemployed. But people don't need more government. They need jobs and homes. And when I last looked, I saw that government is not in that business. Jobs and homes are the business


of business. The government's job is to free business to do its job, which is to create work so that all those who are willing to do work can work at the jobs it creates. Let's put America back to work by getting government out of the jobs business. 

This is why America needs a new generation of public-spirited young volunteers. A new Peace Corps.

 I want to say one thing to those who pooh-poo volunteerism. It's tough. It's hard work.


It takes courage. Just the other day I attended the funeral of a volunteer who died when the first aid vehicle which he was driving to a work-related accident crashed into a volunteer ambulance speeding to the help of a worker trapped by the explosion of a volunteer-driven fire engine. 

Now that's America at work!  In closing, I want to ask one crucial question: What do you want from ME? From your government? From your President? From YOUR America? 


If you—and Al—can ask those questions and answer them, I think we will be halfway to winning the war against defeatism. 



A lot of folks say we're in a depression. From where I sit I wonder about that. I wonder if we're not all just coming down from that big blow-out called the '80s. Whether this is

not just the morning-after in America. Whether the truth is not

that we're in a depression, but rather that we're depressed. 

This great country needs a President who can get America back on its feet, with a spring in its step

and a smile in its eye. There's nothing wrong with America that a can-do, won't-take-no-for-an-answer philosophy can't fix. We can soar again like eagles. But remember—your attitude determines your altitude.  Let's take America back!

Let's go forward, never forgetting what we've been in the past, and back to the hope in our future!  Thank you. 

Tony Hendra is a well-known screenwriter and original editor of *National Lampoon*. His latest book is *Born to Run Things: An Utterly Unauthorized Biography of George Bush* (Villard, July 1992).



IRON CLAD

In the Notting Hill Gate section of London, known for its flea markets, antique shops and Victorian gingerbread architecture, a pair of iron gates stands at the end of a drive. They warrant curious attention since the contemporary design, a stylized alphabet, is very unusual. What is not unusual is that these gates belong to Alan Fletcher, a partner of Pentagram Design, London, who also designed them. And he got them for virtually nothing.

For years, Fletcher had common, heavy iron Victorian gates which he describes as rather “manqué” or not very special, at the entrance to his London home. He thought he’d like to create his own gates, and started with a rendition of his name as a design, but decided against that and came up with an interpretation of elongated letters which he sent to an ironwork craftsman for an estimate of cost.

At about the same time, the existing gates collapsed, which Fletcher says is not uncommon, and their supporting pillars had to be rebuilt. No sooner were the gates lifted off their hinges and set on the ground than

CHARACTERS

they were stolen. Fletcher claims that whoever took these gates had to have had at least three men to lift them and a flatbed truck to take them away. Fletcher put in his insurance claim with the exact cost for replacing the original gates: £18,000. He privately confirmed the estimate for his gate design, and the cost was exactly the same. He then had this typographic version made as the replacement.

The alphabet created by Fletcher for his gate was inspired by catalogs of condensed wood typefaces. Fletcher adapted some of these shapes to conform with the special requirements of working in metal. Collaborating with Pedro Guedes, an architect working with Pentagram, Fletcher designed the gates splitting between the M and the N, so half of the alphabet is on each side. The Q is used functionally since the foot, or tail, of the Q is also the gatestop. The gates are seven feet high, are mounted on two hinges and swing like barn doors. In place for a year, the gates still create a reaction as passersby notice the strangeness along the top, trace the shapes, then take in the whole alphabet. *Margaret Richardson*

SMART FONTS of the Future

Soon, good typography will be automatic

by Pauline Ores

Graphic designers who use computers will frequently complain that clients expect them to provide one-stop shopping for design as well as layout and typesetting. Although desktop publishing technology has combined these tasks into software programs with "easy to use" interfaces, many of these programs lack certain specialized capabilities, such as the fine-tuning available in traditional typesetting systems.

But recent developments in the computer industry could improve the picture. Apple Computer recently introduced a new type platform, called TrueTypeGX, that is akin to having a traditional typographer living inside your computer (albeit a very tiny one). TrueTypeGX is designed to solve some of the problems afflicting digital type. It will also offer users features that they might not even have dreamed existed. The new type platform will be available in 1993.

TrueTypeGX: What Is It?

Apple's new type platform will automatically allow users of all abilities to access a variety of typographic tools. The technology is unique because it is integrated in the next version of Apple's operating system software as well as in the fonts themselves. TrueTypeGX fonts differ from any existing Type 1 fonts or TrueType fonts because they have built-in intelligence that can be accessed by the system software components, consisting of Line Layout Manager and Font Manager. A type designer can encode information about how the font should act in relation to other fonts in order to provide added or automatic typography.

With this new platform, fonts will no longer just be considered a collection of points that define a character outline. They are much closer to becoming applications—they can have over 20 different features, such as auto-ligatures, auto-swashes, kerning, tracking and auto-alignment of optical edges. In addition, a single font can have up to 65,000 characters, which will enable it to support small caps, true fractions, swashes and ligatures. Although these type elements are already available with existing programs, it is time-consuming to painstakingly select each occurrence and choose a different font from as many as three expert set fonts, or select and choose a different character by using an arcane keyboard selection.

Fonts with Know-How

Line Layout Manager is just that: software that can adjust the layout of a line of type. It's cognizant of words, sentences and lines and their beginnings, middles and ends. It recognizes when something is wrong, and if it has the necessary data in the font it will automatically change it.

Line Layout Manager will automatically set and remove swashes and ligatures on the fly. If you are typing, "Their first flight..." it will automatically set "first," and "flight" with the correct ligatures (fi, fl). If the font offers swashes it will set the capital T in Their and the st in first. Unlike today's present system it won't replace the f and i with a unique character which will make the word unknown to your spellchecker. If you change the words in such a way that ligatures are inappropriate, such as "first" to "firstly" the "st" ligature will automatically vanish and be replaced by single characters.

You may consider swash characters to be a feature

that you can live without, but consider how these same attributes can help typography for non-Latin script fonts. Typesetters of Arabic typefaces, for example, currently have to choose among several variations of any one letter depending on which letter it precedes. If you think you've been having problems setting Roman type imagine how much trouble typesetters have in Thailand, India, Japan, China and Iran. Line Layout Manager makes digital type much more feasible for the rest of the world.

Multilingual Fonts

In addition, fonts can be shipped with any number of character sets for separate languages. For example, Swedish, Norwegian and Danish languages can all be included in the same font package. According to Brian Lawley, TrueType manager at Apple, "This new type platform not only provides support for every language and script system in the world, but you can now have right to left and left to right script systems all in the same line, [such as] Kanji and Arabic in one application." Line Layout Manager can also work with vertical as well as horizontal lines of text.

Line Layout Manager can optically center quotation marks over periods (" instead of "). Since it understands lines, the letters at the beginning and end of a line can also be automatically optically centered. You can also have much more intelligent control over word and character spacing when justifying text.

Like Adobe's Multiple Master fonts, you can change characteristics such as weight, width, proportion or any other style variables (as long as this information has been provided in the font). In addition, there is an improved scheme that will hopefully resolve the font ID number conflicts now befuddling users (Since there currently aren't enough font ID numbers to go around, numbers often become jumbled when new fonts are downloaded into computers.)

What's Next

TrueTypeGX is definitely a major step forward for digital typography, bringing us closer to the best of what typography has had to offer throughout the ages. Are there any drawbacks? There will probably be a lag between the release of the GX technology and when entire font libraries are available in the GX format. Also, many system features mentioned here will only be accessible when implemented by application software, like Adobe Illustrator or Quark XPress. Is this a Mac-only platform? Since Apple is sharing TrueType technology with Microsoft, it will be interesting to see what they will be able to implement on the PC platform.

While TrueTypeGX sounds wonderful, no one should infer that any computer program can really ever hope to replicate the skill, knowledge and expertise of a human typesetter. Although I suspect all the swashes and extras will initially lead to even more horrific "ransom note" design, the potential for improved typography across the board will be raised for even neophyte users of desktop publishing.

Pauline Ores is the editor of Desktop Communications, PC Publishing and Presentations and the newly launched Mac Publishing and Presentations

TYPE

is one of the greatest friends of Freedom, and of Justice. However, it can also be a slave of those who would take the same away. To design a new typeface is to provide a vehicle for any idea. There is no way for a type designer to know whether such ideas will be abhorrent to, or in vigorous agreement with, his or her own. Still, an ugly idea is no more beautiful for being set in the most elegant of pages.

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Circle 244 on Reader Service Card

TECH talk

by Barry Zuber

Fonts

Phone Access to Adobe Fonts

Adobe Systems Inc. has announced **Type On Call**, a CD-ROM containing the

entire Adobe Type Library for IBM and compatible computers. Disc owners gain access to encoded fonts on the CD-ROM by purchasing access codes over the phone. Once they are entered into the Type On Call software, typefaces become immediately available for installation and use in both Windows™ and DOS applications. (Type On Call is already available for the Apple Macintosh family of computers.) For IBM/compatibles, \$99 including your choice of two typefaces; additional typefaces cost \$50 per family. Adobe Systems Inc., 1585 Charleston Road, Mountain View, CA 94039-7900. (800) 833-6687; (415) 961-4400.

You Choose

To accommodate a wide range of customer needs, Linotype-Hell Company announces the availability of its **Linotype Library**® PostScript typefaces in either individual or bundled format. Users now have the convenience of purchasing an individual typeface, as opposed to a complete typeface family. For example, you can now choose a bold weight from one family and an italic weight from another, with any combination of PostScript typefaces you wish to purchase. For mixed Macintosh and PC platform environments, Linotype-Hell is bundling both formats together.

Linotype-Hell Company, 425 Oser Avenue, Hauppauge, NY 11788. Call (516) 434-2000.

Micrografx Adds 175 Fonts

Micrografx, Inc. has announced the integration of more than 175 Type 1 fonts from Adobe, Digital Typeface Corporation and International Typeface Corporation (ITC) into the company's **Designer**® illustration software. Also bundled with Designer are Adobe Type Manager, Adobe TypeAlign for Windows and selected Adobe Originals™ from Adobe Systems. Micrografx becomes the first Windows-based software company to license several popular type designs from International Typeface Corporation. For IBM/compatibles, Upgrade \$149, new \$695. Micrografx, Inc., 1303 Arapaho Road, Richardson, TX 75081. (800) 733-3729.

Software

Design Software

Atex **Renaissance**™ design software is a new Macintosh color application for graphic design layout and production. The product is used for working on original creative material from concept to final output, including color separation. Renaissance is best suited for creating such projects as ads, brochures, newsletters, book covers and other highly designed pages. All of the tools a designer needs are located in a tear-off tool box. For many designers, this feature proves to be a less cumbersome way to work compared to pull-down menus and dialog boxes. For Macintosh, \$895. Atex, Inc., 805 Middlesex Turnpike, Billerica, MA 01821-3914. (508) 670-3430.

Corel Turns 3.0

Corel Systems has begun shipping the latest version of its award-winning product, **CorelDRAW 3.0**. The new program brings vector illustration, image editing, business charting and presentation control into one comprehensive product. The software is available on a CD-ROM with 253 TrueType fonts, as well as 14,000 clip art symbols and 100 animations. For IBM/compatibles, \$595. Corel Systems Corporation, 1600 Carling Avenue, Ottawa, Ontario, Canada K1Z 8R7. (613) 728-9790.

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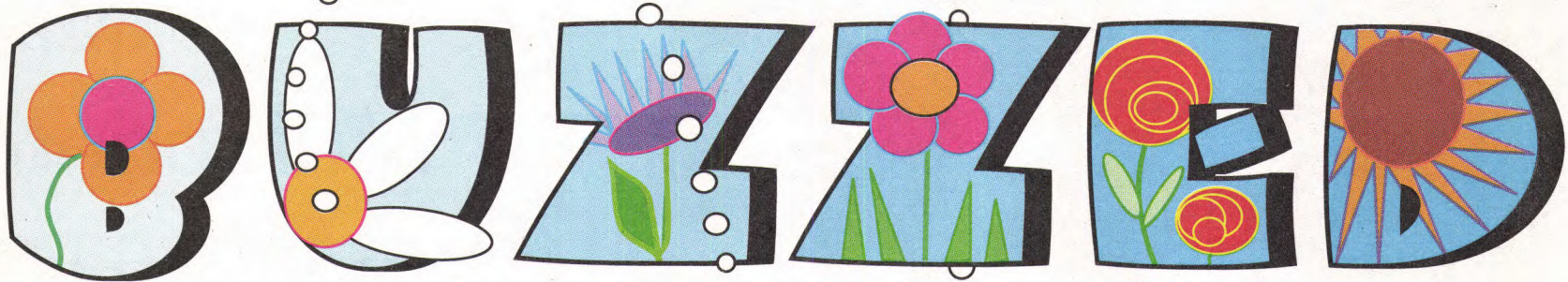
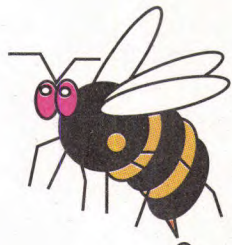
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Morisawa Awards 1993



The Morisawa Awards
1993

International Typeface Design Competition

●Eligibility

The competition is open to any individual or group of any nationality.

●Typeface categories

There are two entry categories:

- Latin
- Kanji

Either or both categories may be chosen.

There is no limit to the number of submissions per entrant.

●Design format

Submitted designs must conform to the format specifications (including the assigned characters) for the respective category, which are supplied with the entry form.

Entries that differ substantially from the competition specifications will be disqualified.

The Competition Office shall be the sole judge of whether or not a submitted design is accepted for entry, based on the competition rules in this entry form and on the accompanying specifications.

●Entry deadline

Entries accompanied by the application and agreement forms must be received by the Competition Office no later than August 31, 1993.

●Panel of judges (in alphabetical order):

- Fred Brady, (U.S.A., manager of new typography)
- Matthew Carter, (England, typeface designer)
- Mitsuo Katsui, (Japan, graphic designer)
- Yoshiaki Morisawa, (Japan, president of Morisawa & Company Ltd.)
- Yu Bing Nan, (China, professor of typography & book design)
- (others to be decided)

●Announcement of winners

Award winners will be notified by mail in November 1993 (as well as through announcements in design journals such as *Idea* and *U&Ic*).

A presentation booklet of the winning typeface designs will be sent to the unsuccessful entrants as notification of the competition decisions.

●Prizes

The following prize amounts and certificates will be awarded to the winning entries.

Gold Prize: one for each category
¥3 million (Kanji)
¥2 million (Latin)

Silver Prize: one for each category
¥1 million

Bronze Prize: one for each category
¥500,000

Judges' Prizes: total of eight prizes in both categories (planned)
¥200,000

Honorable Mention: two in each category
¥100,000

●Competition sponsor

Adobe Systems Incorporated
Mountain View, CA, U.S.A.

●For further information

Detail information of design formats, etc., is available on request. Please write to the address below.

●
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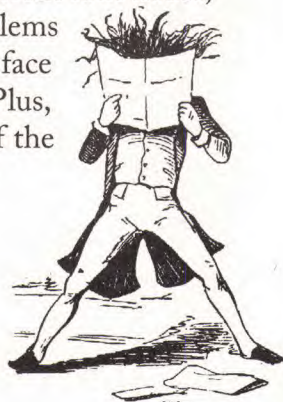
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TECH talk

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Mannequin® Designer is a software tool that gives you the ability to draw detailed human models. With Mannequin, users can place moving, fully scalable, realistic 2D and 3D human figures of different genders and body sizes into their design. The software includes a host of drawing tools and a 3D furniture library. For IBM/compatibles. \$99. Mannequin Designer, HumanCad, 1800 Walt Whitman Road, Melville, NY 11747. (800) 437-4441.

Image Access from a Database

ImageAccess is a Macintosh-based software product from Nikon used for image archival and management. ImageAccess provides data entry, searching, sorting and organization of photographic images. The software works directly with the Nikon Film Scanner and Autofeeder for unattended scanning and automatic cataloging of up to 300 slides per session. Users can preview the images in thumbnail sizes prior to importing into page layout or image editing programs. For Macintosh. \$495. Nikon Inc., 1300 Walt Whitman Road, Melville, NY 11747-3064. (516) 547-4200.

Microsoft Announces New Windows

Microsoft® Corporation has begun shipping a new upgrade to its graphical operating system for PCs, Windows™ 3.1. Windows 3.1 makes PCs easier to use with drop-down menus that eliminate the intimidation factor and learning curve users experience with DOS. The new version of Windows includes over 1,000 user enhancements and new features. For example, Object Linking and Embedding (OLE) technology allows applications to work together seamlessly with live "data links" so an application program can be imbedded and launched from within another. Windows 3.1 has built-in multimedia functionality and lets applications control a wide range of multimedia devices including audio boards and video players. Scalable TrueType font technology provides instant access to typefaces in any point size and high-quality WYSIWYG output on any monitor or printer supported by Windows. For IBM/compatibles. \$149. Microsoft Corporation, One Microsoft Way, Redmond, WA 98052. (206) 882-8080.

Turn Your Printer Into an Imagesetter

Have you ever created a file that prints correctly on your PostScript® laser printer, but will not print on a high-end imagesetter? Or have you ever paid for wasted pages from your service bureau because you have forgotten to include the fonts? **LaserCheck™** is a utility product that makes your PostScript laser printer think it is an imagesetter. Now you will be able to test your files before sending them for output from an imagesetter. If the file will not print, LaserCheck tells you why. For Macintosh and IBM/compatibles. \$149. Systems of Merritt, Inc., 2551 Old Dobbins Drive East, Mobile, AL 36695. (205) 660-1240.

Customized FreeHand for Designers

Facade™ is a software tool kit for Aldus FreeHand® that allows users to write stand-alone applications for solving complex graphic design, printing and publishing needs. For example, developers can use Facade to write applications to spellcheck an Aldus FreeHand document, as well as to substitute fonts, manipulate objects, swap colors or report on placed graphics. For Macintosh or IBM/compatibles. Altsys Corporation, 269 W. Renner Road, Richardson, TX 75080. (214) 680-2060.

FontMonger Available for Windows

Ares Software Corporation has released a font conversion and creation application for IBM computers running under Windows. **FontMonger™** converts font files in any direction between Adobe PostScript Type 1 and Type 3, TrueType and Nimbus Q. FontMonger also converts font files from Agfa Intellifont™ and Corel Systems WFN format into any of the other formats. Converted fonts can be saved for IBM/compatibles, Apple

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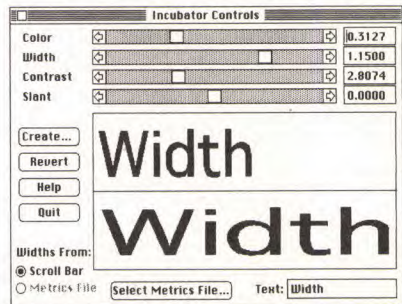
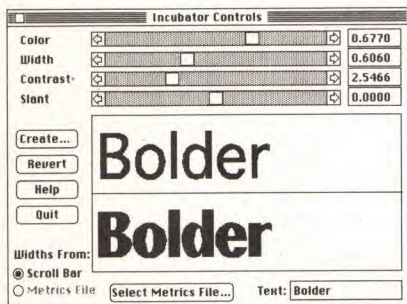
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Medium Italic
Bold
Bold Italic
 Light Condensed
 Medium Condensed
Bold Condensed

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Extra Light
Extra Light Oblique
 Book
Book Oblique
 Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
 Book Condensed
 Medium Condensed
 Demi Condensed
Bold Condensed

B ITC Barcelona®

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®

Light
 Medium
Demibold
Bold
Heavy

ITC BEE/KNEES™

ITC Benguiat®

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
 Book Condensed
Book Condensed Italic
 Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®

Light
Light Italic
 Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

C ITC Caslon No. 224®

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®

Light
Light Italic
 Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
 Light Condensed
Light Condensed Italic
 Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

E ITC Élan®

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®

Light
 Book
 Medium
Demi
Bold
Ultra

ITC Cheltenham®

Light
Light Italic
 Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
 Light Condensed
Light Condensed Italic
 Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®

Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Esprit®

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

F ITC Fenice®

Light
Light Italic
 Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora®

Medium
Bold

ITC Franklin Gothic®

Book
Book Italic
 Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic
 Book Condensed
Book Condensed Italic
 Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
 Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
 Book X-Compressed
 Demi X-Compressed

Friz Quadrata

Friz Quadrata
Friz Quadrata Bold

G ITC Galliard®

Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®

Light
Light Italic
 Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
 Light Narrow
Light Narrow Italic
 Book Narrow
Book Narrow Italic
Bold Narrow
Bold Narrow Italic
 Light Condensed
Light Condensed Italic
 Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Giovanni™

Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type™

Original
Bold
Black

ITC Goudy Sans®

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

I ITC Isadora®
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

J ITC Jamille®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

K ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

L ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Book Condensed Oblique
Medium Condensed
Medium Condensed Oblique
Demi Condensed
Demi Condensed Oblique
Bold Condensed
Bold Condensed Oblique

M ITC Mendoza
Roman™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern
No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa Recut™

ITC Mona Lisa Solid™

N ITC New
Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

O ITC Officina Sans™
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif™
Book
Book Italic
Bold
Bold Italic

ITC Oswald™

P ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

Q ITC Quay Sans™
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

S ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone
Phonetic™ Sans
[aɪ ti: si: stəʊn
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ITC Stone
Phonetic™ Serif
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ITC Stone Sans®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script™

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Syndor™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

T ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

U ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

V ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

W ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

Z ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Arabic

ITC Latif™

لطيف أبيض	LIGHT
لطيف أبيض مائل	LIGHT ITALIC
لطيف متوسط	MEDIUM
لطيف متوسط مائل	MEDIUM ITALIC
لطيف أسود	BOLD
لطيف أسود مائل	BOLD ITALIC

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بطرس صحفي أبيض	LIGHT
بطرس صحفي أبيض مائل	LIGHT ITALIC
بطرس صحفي متوسط	MEDIUM
بطرس صحفي متوسط مائل	MEDIUM ITALIC
بطرس صحفي أسود	BOLD
بطرس صحفي أسود مائل	BOLD ITALIC

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بطرس كوفي حديث متوسط مائل	MEDIUM ITALIC
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بطرس مسطرة متوسط	MEDIUM
بطرس مسطرة متوسط مائل	MEDIUM ITALIC
بطرس مسطرة أسود	BOLD
بطرس مسطرة أسود مائل	BOLD ITALIC

ITC Boutros Kufic™

بطرس كوفي أبيض	LIGHT
بطرس كوفي أبيض مائل	LIGHT ITALIC
بطرس كوفي متوسط	MEDIUM
بطرس كوفي متوسط مائل	MEDIUM ITALIC
بطرس كوفي أسود	BOLD
بطرس كوفي أسود مائل	BOLD ITALIC

ITC Boutros Rokaa™

بطرس رقة متوسط	MEDIUM
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ITC/LSC Book Bold Roman®

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ITC/LSC Caslon Regular No. 223 Italic®

ITC/LSC Caslon Bold No. 223®

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ITC/LSC Caslon X-Bold No. 223®

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ITC Cheltenham Contour®

ITC Clearface Outline®

ITC Clearface Contour®

ITC Clearface Outline Shadow®

ITC/LSC Condensed®

ITC/LSC Condensed Italic®

ITC Didi®

ITC Eras Outline®

ITC Eras Contour®

ITC Fat Face®

ITC Firenze®

ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

ITC Grouch®

ITC Honda®

ITC Kabel Outline®

ITC Kabel Contour®

ITC Korinna Bold Outline®

ITC MACHINE®

ITC MACHINE BOLD®

ITC/LSC Manhattan®

ITC Milano Roman®

ITC NEON®

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Macintosh and NeXT platforms. \$149. For IBM/compatibles. Ares Software Corporation, 561 Pilgrim Drive, Suite D, Foster City, CA 94404. (415) 578-9090.

Hardware

Apple Products for IBM PCs

In a move that was unthinkable only a year ago, Apple Computer has announced products for the Windows IBM/compatible market. Apple's **OneScanner™** for Windows brings one-button scanning to the PC. Styled exactly like the Mac unit, the OneScanner ships with a SCSI board and Ofoto's one-touch scanning software. In a similar move targeted to the PC market, Apple has also announced a new 300 dot-per-inch printer, the **Personal LaserWriter™ NTR**. The LaserWriter NTR is Apple's first printer to use a fast RISC processor and the first to have a parallel port. The printer also includes AppleTalk and serial ports, PostScript Level 2 and PCL 4+ support, Adobe Type 1 and TrueType font technology. OneScanner \$1299, Personal LaserWriter NTR \$2199. Apple Computer, Inc., 20525 Mariani Avenue, Cupertino, CA 95014. (408) 996-1010.

IBM Printers for Macs

In an equally surprising industry move, IBM's printer division, Lexmark, has announced a 600 dpi printer for the Apple Macintosh family of computers. The **LaserPrinter 10A** comes ready to plug in and print with built-in LocalTalk™ connection, PostScript Level 1, 5 MB of memory, 39 Adobe Type 1 scalable fonts and print drivers for System 7 and System 6. For Macintosh. \$3995. Lexmark, Inc., 740 New Circle Road, Lexington, KY 40511. (800) 358-5835.

Graphics Accelerator for Macintosh

Radius Inc. offers a new bundled hardware combination for the Macintosh II family of computers that provides both QuickDraw acceleration and total computer acceleration with 24-bit, photo-realistic color. The new 68040-based **Rocket 25i™** accelerator and the **PrecisionColor 24X™** graphics card are sold together for \$2999. The Rocket 25i speeds up image processing functions such as those required by PhotoShop and ColorStudio. In addition, the Rocket 25i gives older Macintosh II computers Quadra performance for a fraction of the cost. The PrecisionColor 24X enhances productivity for use with various drawing programs by as much as 600% as well. For Macintosh. \$2,999. Radius Inc., 1710 Fortune Drive, San Jose, CA 95131. (408) 434-1010.

New PostScript Cartridge

Hewlett-Packard® has announced a new PostScript cartridge that gives HP's LaserJet® III printer family the ability to switch between PostScript and HP PCL 5 printer languages automatically. The **HP**

LaserJet PostScript Cartridge Plus cartridge looks at the data stream coming into the printer and automatically senses whether to print pages using the PostScript interpreter or HP PCL interpreter. PostScript is the most common printing language used by graphic design and publishing programs. HP PCL 5 is the printing language used by most business, word processing and spreadsheet programs and works with the largest number of applications. The new HP LaserJet PostScript Cartridge Plus features authentic Adobe PostScript Level 2, Adobe's newest printing language. The PostScript cartridge allows multiple users of both PCs and Macs to access the same laser printer effortlessly. \$495. Hewlett-Packard, 19310 Pruneridge Avenue, Cupertino, CA 95014. (800) 752-0900.

New Printers

Eastman Kodak has begun shipment of its new digital continuous tone printer, which produces photographic-quality color images for graphic design, four-color printing and presentation applications. The XLT 7720 produces output up to 11"x11." For Macintosh and IBM/compatibles. \$25,000. Eastman Kodak Company, 901 Elmgrove Road, Rochester, NY 14653. (800) 242-2424.

Now you can have affordable 1000 dpi plain-paper typesetting on your desk, using your favorite applications. The **Unity 1000™** plain-paper typesetter from LaserMaster is a PostScript® and HP PCL compatible printer that creates camera-ready artwork from Macintosh, Windows, OS/2 and DOS programs. The Unity 1000 contains an internal hard disk containing 135 pre-installed Type 1 typefaces, 9 MB of memory, Apple LocalTalk, parallel, as well as serial or optional Ethernet® ports. \$4595. LaserMaster, 6900 Shady Oak Road, Eden Prairie, MN 55344. (800) 950-6868.

Multimedia

GUIDE Multimedia Authoring Tool from Owl

In an age of information overload, people need quick access to the facts. Information needs to be presented in a way that informs, but doesn't overwhelm. **GUIDE**, by OWL International, Inc., is a powerful Windows-based authoring system that provides fast access to information in clear, concise and exciting ways. **GUIDE** employs the power of multimedia by delivering information with computer graphics, CD-quality sound, full-motion video and animated text. For IBM/compatibles. \$495. OWL International, Inc. 2800 156th Avenue, Bellevue, WA 98007 (206) 747-3203.

Desktop Video Publishing from Radius

Radius Inc. has introduced a revolutionary desktop video product to fuel the current growth of the emerging desktop video publishing market. **VideoVision™** is a single card for the Macintosh that combines computer graphics, text, ana-

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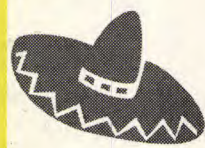
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3	Autologic Inc.	IBM	■		■	■	■		●	■	■	■	■	■	■	■	■		■	■	■	■	●	■	■	■	●	■					■	■	■	■	■	■	■	■	
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ITC CENTER ANNOUNCEMENTS

Through September 25
TDC 38: *The 38th Annual Exhibition of Typographic Excellence*, sponsored by the Type Directors Club.

THE ITC CENTER IS OPEN MONDAY THROUGH FRIDAY, FROM NOON TO 5 P.M. (CLOSED SEPTEMBER 7). ADMISSION IS FREE.

FOLLOWING THIS EXHIBITION THE ITC CENTER WILL BE CLOSED FOR THE REST OF THE FALL, 1992 SEASON. GALLERY ACTIVITIES WILL RESUME IN 1993.

1992-93 Herb Lubalin International Student Design Competition

AIDS education will be the theme of the next Herb Lubalin International Student Design Competition. The call for entries will appear in the Winter, 1993 issue of U&Ic (distributed in early January). The deadline will be set for mid-May, 1993.

- Last winter ITC surveyed design educators around the world and asked for recommendations for improving the educational value of the competition, as well as ideas for future competition themes.
- AIDS-related topics were mentioned more frequently than any other, except for environmental issues (environmental preservation was addressed in two previous contests: *Trustees of the Future* [1987-88] and *Recycle!* [1990-1991]). ITC agreed that the competition would be an ideal forum for students to explore how their lives are affected by AIDS and how they might apply their design skills to educate the public about this epidemic.

- Based on survey responses, we are making several changes and clarifications to the competition guidelines. First, there will be a stronger emphasis on typographic design. Second, students will have the option of either using copy provided in the call for entries, or writing their own. Third, slide submissions are acceptable, although finalists will be required to provide original art for the exhibition. Finally, all entries will be returned if students pay for shipping and handling charges.

Winning and finalist entries will appear in an exhibit at the ITC Center, along with a companion exhibit featuring work by professional designers. The two shows are planned to travel around the world in late 1993 and 1994. The professional designers' work will then be auctioned to raise money for AIDS research and education.

It is our hope that one or more AIDS education organizations (or like-minded corporations) will want to publish some of the winning pieces as part of their public information activities, thus providing a high level of visibility for the students' work.

This competition is being organized with the cooperation of the American Foundation for AIDS Research (AMFAR), a non-profit organization dedicated to the international support of AIDS research, education for AIDS prevention and AIDS-related public policy.

This competition will be an industry-wide effort, with partial funding provided by grants from ITC subscribers and other companies involved with the creation of visual communications. To receive a copy of the call for entries, please write to Ms. Laurie Burns, Director of Corporate Relations and Education, ITC, 866 Second Avenue, New York, NY 10017 U.S.A.

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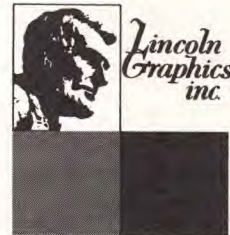
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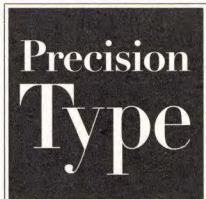
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Trends

Radius Licenses Apple Software Technology

Radius Inc. and Apple Computer, Inc. have announced a license agreement under which Radius will receive rights to certain Apple software technology for use in its Macintosh-based accelerator products. Radius will use the Apple technology in its future cooperative multiprocessing software, as well as in current and future products to boost performance for high-end applications on the Macintosh. "With this agreement, Apple is leveraging its technology to open new

markets for the Macintosh," according to Eric Harslem, Apple's vice president of Desktop Computing.

Cyrillic Typefaces

The opening of Eastern Europe has produced a greater demand for Cyrillic typefaces in electronic formats. Adobe has announced the availability of the Minion™ Cyrillic typeface family for Windows and other DOS applications. Macintosh support will be announced at a later date. For IBM/compatibles, \$275. Adobe Systems Inc., 1585 Charleston Road, Mountain View, CA 94039-7900. (800) 833-6687; (415) 961-4400.

Seminars

PostScript Seminar

Troubleshooting problem PostScript files and getting them to print is difficult—if not impossible. Many files take only a few minutes to fix when you understand how the PostScript interpreter works and have the right tools. Systems of Merritt, Inc. is holding a two-day seminar intended for anyone who creates and prints PostScript files, such as graphic designers, imagesetter operators, technical support personnel and programmers. Call for seminar dates and locations. \$500 fee. Systems of Merritt, Inc., 2551 Old Dobbins Drive East, Mobile, AL 36695. (205) 660-1240.

Seybold San Francisco

Seybold San Francisco, the largest conference and expo on electronic publishing, will be held September 22-25 at the Moscone Center, San Francisco. The seventh annual show will feature 250 exhibitors and more than 60 conference sessions about the latest advances in publishing technology. Special features include the annual "Font Free-for-All" session, as well as "Gutenberg's Garage," an interactive display of new products. For registration information, contact Seybold, 29160 Heathercliff Road, Suite 200, Malibu, CA 90265-4125. Call (310) 457-8500; or fax (310) 457-8599.

NAPL Fall Seminars

The National Association of Printers and Lithographers (NAPL) will hold five different seminars this fall: "Cost Accounting for Printers," will be held September 16 at the Sheraton O'Hare Hotel, Chicago. "Cost and Financial Controls for the '90s," will be held October 13, in Buffalo, NY; October 14, in Cleveland, OH; October 15, in Baltimore, MD, and October 16, in Charlotte, NC. "Sales Compensation," will be held October 22, at the Hyatt Union Station, St. Louis, MO. "Using Value Added to Improve Profits," will be held October 27 at Sheraton University City, Philadelphia, PA. "Holding Market Share," will be held October 28 in Denver, CO; October 29, in Indianapolis, IN; and October 30, in Boston, MA. For registration or information, contact Leslie Harrison, NAPL, 780 Palisade Avenue, Teaneck, NJ 07666; (800) 642-0225.

Free Booklet

Altsys Corporation offers a free booklet containing definitions of type-related terms commonly used in the desktop publishing industry. Type Terminology On The Desktop serves as a reference source for desktop publishers and other creative individuals working with type. Altsys Corporation, 269 W. Renner Road, Richardson, TX 75080. (214) 680-2060.

Barry Zuber is a consultant and computer instructor for the Electronic Publishing & Design Center based in Schenectady, NY. He is also principal of Egeland Wood & Zuber Inc., a graphic design and advertising agency.

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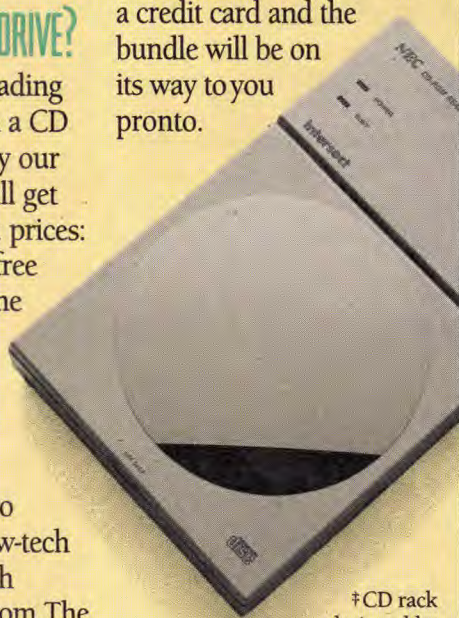
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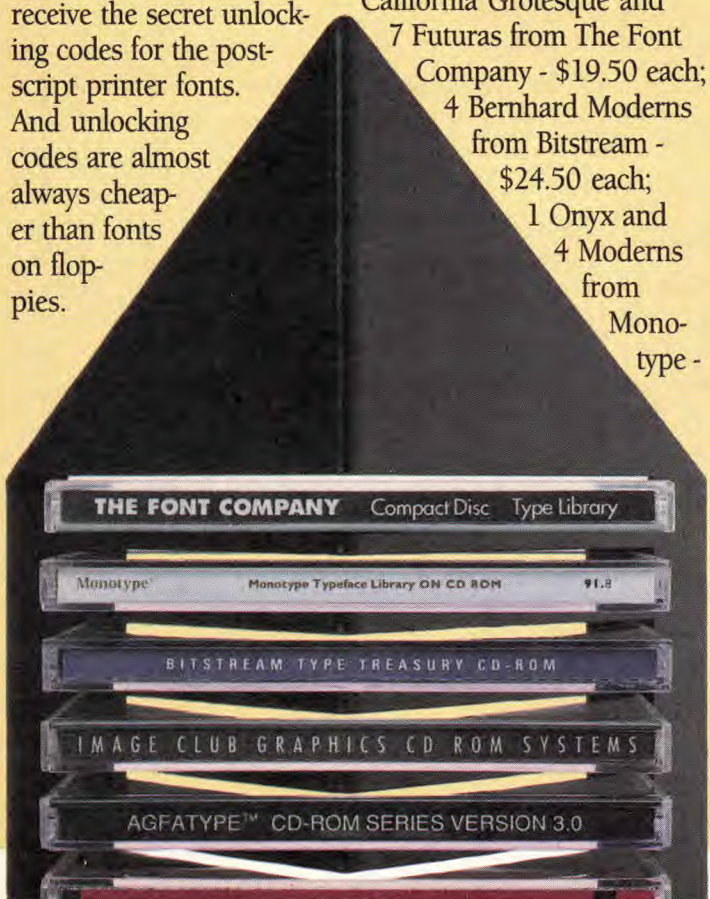
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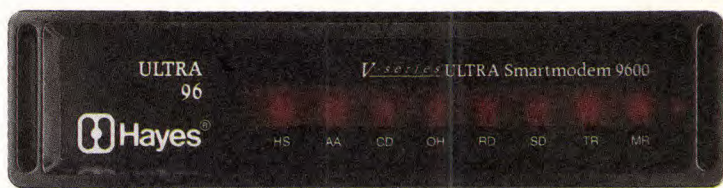
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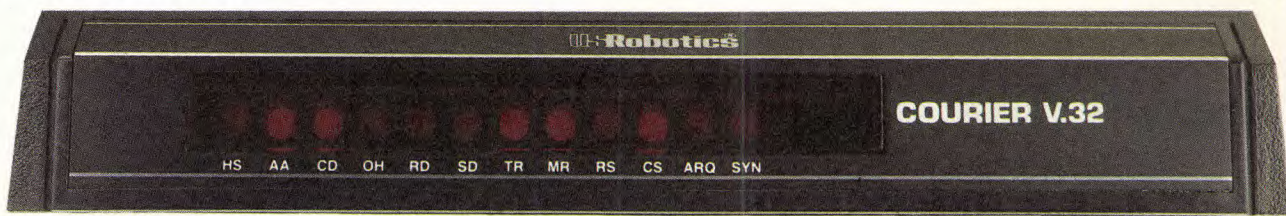
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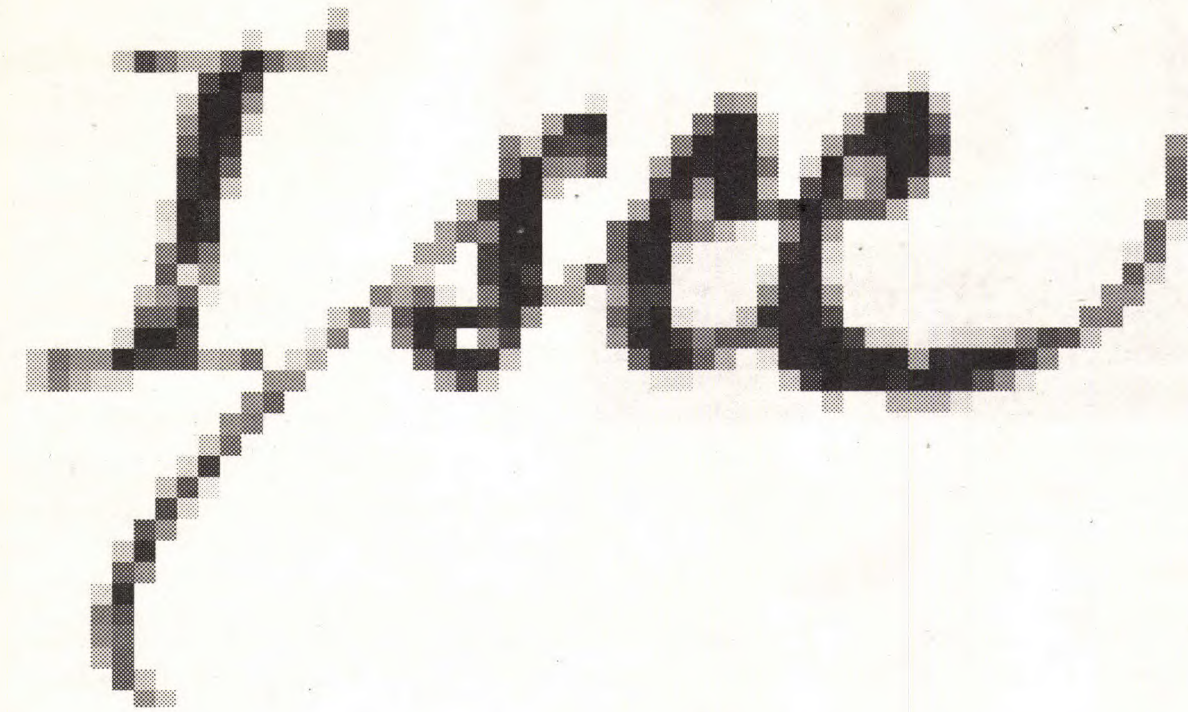
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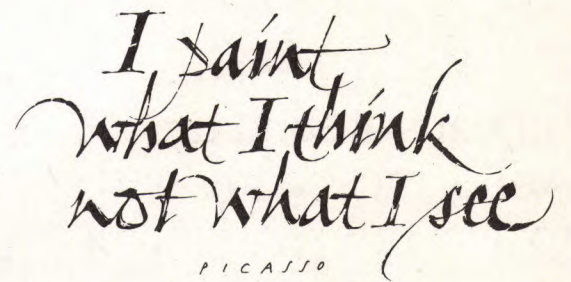
Ikarus M

IKARUS®, the system used by the world-leading type foundries, sets the standard for quality in type design and production. Now, URW® has concentrated its most useful and professional design programs into a single package for the Macintosh®. About the features of IKARUS M:

- Create models by scanning, auto-tracing or import from PostScript® Type-1 & Type-3 fonts.
- Compatible with your Wacom or Aristo tablet.
- Interpolate and extrapolate to create an entire typeface family... from a single design!
- Oblique, then refine using automatic aesthetic balance to correct electronic weight distortion.
- Create multiple kern and width tables for text setting, touching and overlapping display type for highly specialized advertising typography.
- 15,000 x 15,000 units to the em ensures maximum accuracy. Precise numerical editing of widths and sidebearings via built-in tables.
- Other professional functions: scale, expand & condense, antique, rotate, mirror, symmetrize fold, and measure, to name only a few of many.
- Select modification of a single character or, in batch-mode, character groups and entire faces.
- Create Type-1, Type-3, TrueType™, EPS files and any number of tuned bitmaps. Transport files into other programs. ATM™ compatible. In short, IKARUS M is the professional's tool for precise and faithful reproduction built on renowned programs of typographic integrity.



* The words "I think" were auto-traced with LINUS M and the letter "n" was edited with IKARUS M.



LINUS M

With conventional auto-tracing programs, conversion of lively ideas into digital format may sacrifice the integrity and immediacy of your original sketch. Now, such degradations are totally avoidable. LINUS M captures and preserves the freshness of original sketches while quickly and accurately converting them into IKARUS® contour format.

LINUS M is a high quality automatic tracing program for the Macintosh® that is fine-tuned for accuracy by numerical parameter controls for optimum conversion of complex artwork. Quick-mode design and editing functions are also provided for production of logos, artwork and alphabets. LINUS M may be used to create color separations by isolating those elements in the artwork to be used for various tints. Output capabilities include: PostScript® Type-1, Type-3, EPS files and TrueType™.

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Suggested Retail Prices:

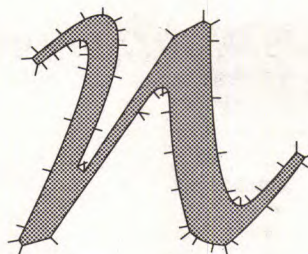
IKARUS M \$598.

LINUS M \$349.

Package Price: \$895.

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